THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

The Magnificent Hypocrisy of the Musical Prig and His Pedantic Idolatry—The Capitalists that Stocked Wagner—A Maundering Transcendentalism in Society that Stabs the Soul of Art—Our Managerial Dame Trot's Production of A Midsummer Night's Dream—His Neatness, Industry and Cleanliness—Ductile and Obedient Actors—Crinkle's Incorrigible Philistinism in Respect to Several Timely Topics.

It is unfortunate that every effort of the drama to be intellectual should encounter prigishness.

I suppose we owe the most magnificent hypocrisy of the moment in art to the Musical Prig. He has filled the air with poems to Wagner's esoteric genius for months. The noble madness with which he pursued the god of his idolatry through every contrapuntal labyrinth was only matched by the ignoble contempt with which he pursued every other musician and composer that the world had consented to honor.

He did this with a pedantry of musical knowledge that won bewildered admiration in the ratio of its uninteresting profundity.

But it never occurred to him that what he thought was the popularization of the Wagner cult involved the most tremendous sham.

He saw herculean efforts made to naturalize the ponderous German myths on our stage; he saw the Nibelungen capitalized by a syndicate of millionaires. And he proclaimed the Wagner millennium.

It is pretty well known that these capitalists stocked Wagner very much as they stocked their railroads, their mines or their libraries.

They knew no more about the intellectuality of Wagner than they knew about Quetelet's Doctrine of Probabilities What they wanted was "The cheese." They sent out enquiries as to the "proper caper" in music, just as they sent out to the publishers when they got their ebony book cases properly carved, and enquired what was the "cheese" in classic literature, and gave a carte blanche order to have the shelves filled with the "boss" writers. We have got the money, and if Wagner is the latest bank we'll play to break it.

This was the Prig's opportunity. He insisted first of all that to meddle with Wagner was proof of cult, and that was the proof the capitalists most needed. He pointed out that in an intellectual age when art was sustained by commerce and not by taste, that it was the duty of music not to entertain but to strain. Italian opera took men out of themselves, but the profound metaphysics of Wagner forced them back upon their inner consciousness.

"Ah," exclaimed the capitalists, "if two hundred thousand dollars a year will do that, it's cheap. With the vast resources of our mines and railroads we ought to be able to purchase the evidences of taste and intellectuality. Even if we cannot purchase the taste and intellectuality themselves."

It is an accepted fact in certain circles that to be able to talk Wagner is a sign of cult; to be able to patronize him is a sign of exclusive power. Upon that fact the prodigious experiment of German opera proceeded. There were not two stockholders in the syndicate that did not wish Wagner were at the bottom of the German ocean of thought long before the season was half over. Three hours-and-a-half of metaphysics dressed in myth, trying with what intelligibility it had to climb over the *chevaux de frise* of orchestra, was exhausting. The commercial patrons of art walked the stone corridors of the Opera House during the struggle and talked horse, stocks, oil and politics, and came back during the intermissions and tried to talk Wagner. The moral heroism of hypocrisy never reached such a sublime height. Some of the æsthetic dowagers, who could not tell a triple bob-major from a bull-fight, screwed their faces into a mass of cult, and went through it with nescience and neuralgia, and never flinched.

If the same amount of suffering, endurance, resolution, self-abnegation and unbridled determination to overcome every natural instinct of the soul, had been given to some of the ordinary duties of life, how much happier the world would have been!

Fashionable women, who fainted at the idea of maternity, sat through the trilogy with their sensibilities on the rack and their comprehension at sea. Women who could not hear a child cry without nihilistic impulses bathed in the surf of Wagner's sounds and called the clamor æolian.

And there in the parquette always sat the Prig, with the score on his knees, ready to shoot any man on the spot who said he couldn't comprehend it.

Now and then a bedevilled stockholder, forgetting himself, swore by Heaven and St. Paul that he would not undergo this any longer, and instantly there was a smothering chorus of, "Sh——, sh——, don't exhibit your ignorance and vulgarity. This is cult," cried the dowagers.

But the Prig was hard at it. He told the public all this was an evidence of the advance in music, of the great stride intellectuality was making; of the new era when the incomprehensible should take the place of the intelligible, and the sense of man to apprehend a fact would take to the woods of metaphysics.

Some men do hold that Wagner, who was born without melodic wings, succeeded in lifting himself higher by his own waistband than any philosopher before him who undertook to evolve sensuous delight out of a book of equations.

In this respect he resembles Auguste Comte more nearly than he resembles either Beethoven or Gluck.

The ultimate result of his theory is a maundering transcendentalism in society that stabs the soul of art—for that soul is sincerity. When my friend Mr. Henderson writes two columns to show that Wagner instead of writing a drama has written epic poems and therefore his dramas ought to celebrated—I confess I am touched with the general confusion. There is no reason at all why Kant's critique of Pure Reason should not be played, if we can get these fellows to arm themselves with Kant's works and tell the social hypocrites that any one who does not perceive in this the highest outcome of dramatic art is a driveling idiot and living in the dark ages.

At least seven hundred dowagers will immediately spell Kant with a C, and set up a new cult.

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Mr. Daly's Midsummer Night's Dream production has received a great deal of elegant and platitudinous praise. The artificing nicety of the Daly material appears to have excited conventional æstheticism to a high pitch. It is the adjustment and the totality, mark you.

Now I am willing to concede that all the representation is a prime exhibition of good house-keeping. Mr. Daly is the best Dame Trot of a manager that we have. And when Shakespeare is in question let us by all means give our attention to Mr. Daly's neatness, and industry, and cleanliness, and propriety.

When a Shakespearean production is so well regulated, is so spic-span in its utensils, in the name of gentility let us not go wandering off into questions of interpretation and poetry.

Nothing can be more irrelevant, when a blizzard is blowing your teeth down your throat, than to "institute" analyses of oxygen and nitrogen. Under the popular pressure of Mr. Daly it is malapropos to ask if Miss Rehan plays Helena with the slightest variation from the other parts that she has played. There is a soul-satisfying sense that Miss Rehan plays Helena as Mr. Daly wants her to play it.

The amount of restful joy that springs from this consciousness in the multiloquent mind is surprising.

Obedience is the first law of Daly's Theatre. The prevalence of the master-mind is noticeable. It permeates Mr. Fisher's spontaneity, and Mr. Bottom's intuitions of humor; it keeps step with every fairy, and poses "so" with every super; it imparts an angle to the furniture and convolutes every petticoat. There isn't a hair-pin in the ensemble that doesn't get its point from him. There isn't an inflection of the text that wasn't refracted through his prism.

The jovous moments of collective strength have a lock-step that tells you the overseer is in the wings, and the inspiration of each individual wears the stencil mark of the inspirator.

Now, it does possibly make some difference whether your Venuses are carved or moulded. If they are all stamped out of the same plaster matrix, all we can do is to admire the master-moulder.

Miss Rehan is a ductile comedienne, and her ductility is as uniform as the phrases it elicits. She was delightful and sweet as Katherine, and now she is sweet and delightful as Helena. She is a perpetual anagram of sweetness and light.

But really I wonder if she thinks it is her light, or if she has grown, like Juliet, to understand that she is the moon and Daly is her sun.

What I object to is that she doesn't show us the "monthly changes in her circled orb," but like a true stage-moon is fixed and radiant and inimitably sweet in every phase.

The haberdashery of Mr. Daly's revival is precise, categorical and warranted to wash. The linen is firm and fine in fibre, and the hosiery as a line of goods cannot be over extolled. The cut-glass, unfortunately, and the table linen do not and cannot get the same recognition in this comedy that they got in Taming the Shrew; but above and beyond all else is the warmth of accuracy with which the Greek *chiton*, *himaton*, and *diploidion* have been adhered to.

I shouldn't have noticed this if my attention had not been called to it in an elegant essay which also said: "As they become used to their parts the representatives of the principal fairies will constantly gain in facility."

Do *you* know that that is Heaven's truth? Nay, brothers, it is an universal truth and fits every super and fairy that ever did or ever will stand round, just as well as it fits Mr. Daly's. Commend me to broad writers that are for all time.

You will think I am an incorrigible Philistine this week, and I shall not dispute it. There are weeks when fresh air can only be obtained in Philistia. The Midsummer Night's Dream is to me a phantasy—nothing more. You can't work it out in the *repoussé* style without showing the hammer-marks. Mr. Daly's production is superbly calculated, not traditionally inspired. It realizes; it doesn't idealize.

So far as my own tastes go I would rather hear George Riddle read the Dream to soft music than to see Mr. Daly martinet it to Greek dresses. I'd rather have a line of poetry than a whole line of goods. I am tired of the light that always is on land and sea.

I leave you to write of Modjeska's efforts in the same field of Shakespearean comedy. There is an unknown but abiding quality in these comedies that it is hard to carry over in the distillation of the theatre. Puck is as impalpable as Prospero. The moment you take his measure in the property-room you rub the bloom from his gossamer wings.

When you tell me, as I have been told a thousand times, that Shakespeare wrote this play to be acted and that it was crudely done in his age, I reply that Shakespeare's dramatic poetry was all written to be acted, and was acted at a time when the stage did not attempt to supersede the imagination—only to stimulate it.

That's the only answer I have.

The modern stage leaves very little room for that quality. There is a constant reflection in the play-house materialism (with all its splendors, of the scientific spirit of the age outside the play-house. Hard facts are what the intelligence cries for, and the hard facts of actual life find their counterpart in the hard realism of the mimic world.

Collé wrote long ago:

L'amour est mort en France
C'est un
Defunct
Mort de trop d'aisance.

Instead of complaisance read as Edgar Fawcett did the other night at the Nineteenth Century Club—Agnosticism—and the *mot* becomes a confession.

NYM CRINKLE.

P. S.—Notice, however, this fact, that Modjeska, who came here to do Shakespeare's comedies, opened this problem immediately: Can an itinerent company do them as pragmatically and shiningly as a fixed stock company of the metropolis?

What we gained in Modjeska did we not lose in the rest of the company, in the adjustment and in the stability of endeavor? Somehow her representations were incidents in her repertoire. At Daly's the representation wore the pretentiousness of a special event.

Jim Roach, the asteroid on the outside of our system, comes to Brooklyn next week. Pack your gripsack and run over. You will be surprised.

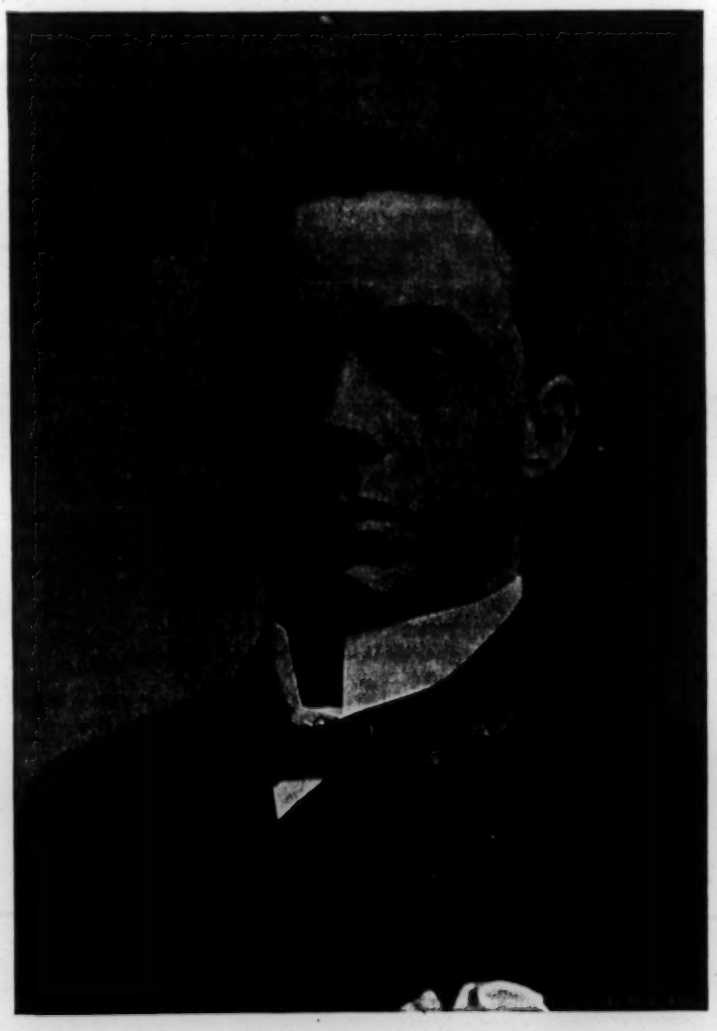
Mr. Steele Mackaye disappeared on Saturday. I hear that he took a plunge down to Macon, Georgia, having heard that there was a Diane there in the musky pine-woods. He is going to play Paul Kauvar next week himself. If you listen you can hear the pencils getting sharpened down-town.

Charley Stevenson, by the way, who has been making a good fight for a year or two on the road, has just made a better one in The World Against Her. It's a square give and take, stand-up fight, and wins.

Grace Henderson, they tell me, is the victim of a practical joke. Somebody told her she had to go to Mr. J. M. Hill and assert herself if she wanted to get on with him. She did.

"I feel," said she the next day, "as if I had been fooling with the hind leg of a mule. Just think, I only wanted him to fit his play and his scenery to the color of my dress—that was all. I'm numbed. The man wouldn't do it. He said he wouldn't even build the theatre over to match my complexion. So he resigned. Yes, he did! I mean he resigned from my contract. It's astonishing how dull and stubborn some managers are, and how persistently they stand in their own light. I haven't heard since whether the piece will be done or not. Have you? But it would be like him to go right on and try and produce it.

N. C.



R. A ROBERTS.

At the Theatres.

FOURTEENTH STREET THEATRE—MEASURE FOR MEASURE.

Vincentio.....Charles Vandenhoff
Angelo.....William Morris
Escalus.....S. E. Springer
Claudio.....Robert Taber
Lucio.....Vincent Sternroyd
Elbow.....James Cooper
Pompey.....William F. Owen
Isabella.....Mme. Modjeska
Mariana.....Mary Shaw
Francisca.....Sara Blanche Gray
Mistress Overdone.....M. A. Pennoyer

On Monday night Modjeska captivated a large audience by a charming impersonation of the nun Isabella, in the somewhat gloomy comedy of Measure for Measure. This play has not been seen on the New York boards for many years, and Shakespearean students owe Modjeska a debt of gratitude for her interpretation of, perhaps, the purest type of womanhood depicted by the author. The character fits her like a glove, and although lovers of the intensely impassioned school of acting might think it a trifle colorless, yet she set forth the feeling of the tender, loving sister, the high-purposed virtue of the woman in a way that made the personation a picture of ideal purity. Of the many sweet and graceful portraits of Shakespearian women Modjeska has presented, her Isabella probably comes nearest to perfection. The appeal to Angelo for mercy, the prison scene with Claudio, and the demand for justice from the Duke were examples of high artistic effort. The actress was called at the close of nearly every scene.

The support was fair. Charles Vandenhoff played the dual role of the Duke and the Friar very well, but with a monotony of voice which betrayed the Duke in the Friar's disguise. William Morris was satisfactory as Angelo. The brightest acting was that of Vincent Sternroyd as Lucio, and there was much that was artistic in the Escalus of S. E Springer. W. F. Owen as Pompey, and James Cooper as the inflated constable Elbow, were commendable.

Much that is objectionable to modern ears was cut from the play but not so as to interfere with the model. The scenery was wretched and anachronous, a distinctly modern chamber being used in the scene with Mariana.

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Modjeska's Imogen is too well known to need more than a passing word in allusion to the performance of Cymbeline at the Fourteenth Street Theatre on Saturday night. It still shows intelligence, dignity, and sweetness, while it is still marred by a stagy conventionality and a dialect which—strangely enough—seems to deteriorate with time.

Eben Plympton is an intelligent but most robustious Posthumus, and C. H. Vandenhoff an only measurably satisfactory Iachimo. It should be, one would think, an indispensable condition precedent, for a naughty man in such reprehensible business as his, to be fairly graceful and prepossessing, which Mr. Vandenhoff distinctly is not. The attempt to woo a young bride to her undoing with such tones, gesture, and facial expression as his, would presuppose a superhuman amount of what liberal shepherds call "cold cheek."

The supporting cast was weak at best. Sarah Blanche Grey, however, in default of a little queenly dignity, might add some verisimilitude to her part by contriving to look as old, at least, as her stepdaughter.

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The Grand Opera House was crowded last Monday evening when Richard Mansfield appeared in Dr. Jekyll and Mr. Hyde. Both the piece and Mr. Mansfield's impersonation of the dual title role have been criticized at length in these columns. The principal change in the cast since the first production last Summer was in the role of Rebecca Moor, which was enacted on this occasion by Emma V. Sheridan, who created the character when the piece was produced in Boston, but subsequently was compelled through illness to relinquish the part to Helen Glidden. Miss Sheridan was decidedly realistic in her acting and make-up, and elicited frequent applause. Rebecca's hatred for Hyde and her greed for money were conveyed with a dramatic intensity that was both artistic and effective. Mr. Mansfield's remarkable transformations from Jekyll to Hyde and from Hyde to Jekyll were, as usual, completely successful in mystifying those who are not in the secret of his mechanical aids. His histrionic change, both in voice, gait, and action, is equally clever, and his ability to rivet the attention of an entire audience in a most disagreeable and artificial piece, certainly evinces magnetism and dramatic talent of a high order.

We can only reiterate that this fantastical and psychological sketch is decidedly unwholesome, and we fail to see the "noble moral" that "underlies this marvellous tale," which quotation from the *Quarterly Review* is still printed above the cast of characters, as a kind of official opinion from headquarters.

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The familiar melodrama, The Lights o' London, is being appreciated by the patrons of the Windsor Theatre this week. The continued success of this piece is not due to a series of brilliant casts, but more particularly to its well-drawn characters, interesting dialogue, and striking situations, all of which were greatly enjoyed by a large audience Monday night. The company was headed by Charles Patterson, whose Harold Armytage was decidedly puerile, lacking force and manliness. Horace Vinton, as the villainous Clifford Armytage, was strong, as were also L. J. Loring as Seth Preene and Samuel Hemple as Jarvis. The policeman of H. W. Montgomery, his original character, was well received. Helen Ottolengui made a pleasing Bess Marks. Virginia Thorne was pretty and attractive as Hetty Preene. Mrs. Fanny Denham-Rouse as Mrs. Jarvis was excellent. Lizzie Winner made an acceptable Shakespeare. The rest of the company were rather below the average of the melodramatic standard.

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A large audience assembled at Niblo's on Monday to be tickled by Thatcher, Primrose and West's Minstrels. This company is very original, too much so for a minstrel troupe, as iconoclastic white faces are not what people look for in this class of entertainment. They give an excellent performance, however, as their troupe numbers some of the best people in this line, among whom may be mentioned the stars, the Clipper Quartette, Frederick Oakland, Hawkins and Collins, Hi Tom Ward and Eddie Marks, and several others. The Firemen's Parade, Our Archery Club, and the after-piece, A Black Secret, are the principal features. Next week, Mestayer, with Check 44, will move down to this establishment.

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The dream of Little Corinne, the Merri maker, is realized. After years of longing, she appears upon the metropolitan stage, and is not molested by the authorities on account of her youth. As the prankish, mischievous Tom-Tom in the burlesque Arcadia she has scored a hit at the Third Avenue. Her acting and singing have caught and led captive the East-siders, and she is thus early installed as a favorite. Corinne has developed into sturdy womanhood of miniature mould, with not too much of maturity to do away with the charm of sweet girlhood. Of late the little burlesquer has become a graceful dancer. Her sword-dance would quicken the pulse of the most phlegmatic Scot.

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The Silver King was seen at the People's on Monday evening, a large audience welcoming its return. Carl Haswin, as Wilfred Denver, received a number of calls, and was ably assisted by Ethel Greybrook as Nellie Denver. Sam H. Verney did some capital work as the old servant Jaikes, while Tonina and Lilly Adams took the house by storm. Frank Daniels in Little Puck is next week's attraction.

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Tony Pastor on Monday night was warmly greeted at his little theatre. Among the other attractions of the evening were The Grangers in their sketch of Railroad Beat, Lester and Allen, the Eddys, Emily Pears and Polly Cusick.

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Heart of Hearts has settled down for a run at the Madison Square. The performance presents many admirable points and the large audiences find it thoroughly agreeable.—The largest audience that ever gathered at the Lyceum attended the 100th performance of The Wife on Monday night. Four of the upper boxes had been removed, and space made thereby for forty extra chairs. The two changes Manager Frohman has made in the theatre's seating capacity adds a possible $950 a week to the receipts. In order to increase the Summer repertoire of the company a new piece will probably be done toward the close of the season, but The Wife will consume the rest of the intervening time.—Louis Harrison is rewriting The Corsair at the Bijou, and putting into it a lot of characteristic gags.—Check 44 closes at the Star on Saturday. Henry Irving's engagement there begins on the 20th.—At Dockstader's there is an amusing bill on this week.—Erminie, the miraculous comic opera, continues to crowd the Casino.—The Henrietta approaches the 150th representation at the Union Square.—Paul Kauvar will be continued several weeks longer at the Standard.—Pete delights the patrons of the Park. The attendance is steadily large.—Mazulm gathers the little ones and their big relatives in herds at the Academy.

The Musical Mirror.

FIFTH AVENUE THEATRE—VICTOR, THE BLUE-STOCKING.

Victor Delmar.....Harry L. Rattenberry
Marquis de Palsambleu.....Clement Bainbridge
Mons. De Floruc.....Fritz Williams
Sergeant Gruyere.....J. C. Miron
Bertrand.....George E. Holmes
Friquet.....Louise Edger
Auguste.....Frank Hanshue
Celestine.....Harriet Avery
Ulrica.....Helen D. Campbell
Fanchette.....Zelie de Lussan

Mlle. De Lussan continued her series of productions at the Fifth Avenue on Monday, with Bernicat's operette, Victor the Blue Stocking. It is a pretty but conventional work of the accepted operette school, but pretty and singable enough in its way. It was very poorly sung. Mlle. De Lussan as Fanchette, the street-singer, has some chance for showing the resources of her upper register, and occasionally runs a scale or a roulade with ease and comparative brilliancy. When she gets back to the staff her voice is weak, hollow, and veiled, as usual. Her acting is less exaggerated than in Carmen, but is still far from tasteful or correct.

H. L. Rattenberry has a rather weak metallic tenor, of nasal quality, with one or two pleasant notes in it, but is a drearily bad singer. The chorus pound along pretty well as long as they have the most evident melodies to deal with; but when, as at the end of Act 1. they have to attack something like a real bit of concerted work, the whole company goes to pieces with admirable unanimity. The orchestra—but we forbear. There may come along, some day, a worse company than the Boston Ideals, and we desire to keep a superlative or two in reserve for that much-to-be-deprecated eventuality.

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The first spoonful with which Mr Thomas fed his babes on Saturday afternoon last was the Bach Suite, No. 3, in D major. It opens with a bright and almost martial overture, followed by a beautiful air which develops into two quaint and pretty gavottes—the whole simple, broad, and charming in Bach's best manner. After the Egment overture came Tschaikowski's arrangement of four minor compositions by Mozart into a connected Suite, which he calls Mozartiana. His intent, as the programme tells us, was to "give a new impulse toward more frequent performance of these small master-works." The experiment is amply successful, and it is easy to endorse the suggestion of the programme as to the wealth of beauty combined in these minor morceaux. The minuet and the prayer were especially delightful. With the last movement, a theme and variations, they showed a rich and cunning complexity of construction, a scientific wealth of orchestral device, for which the adapter must have credit, the original works being, if we mistake not, in piano score. In the theme and variations occurred sundry long and very beautiful solo passages, of the cadenza character, most admirably played by that prince of first violins, Mr. Bendix.

Grieg's pretty morceau for string orchestra, Herzwunden, was in anythingbut a despairing tone, and its companion number, Der Fruchling, fragrant with the aroma of Spring flowers and twilight—"the warm moon-births and the long evening ends," of the poet.

Saint Saens' Tarantelle for flute and oboe, was bright and skipping, as it ought to be, but the pleasant tootling of Messrs. Oertule and Schreurs, skilfull as it was, was quite thrown in the shade by the dainty delicacy of the orchestral accompaniment.

Schumann's Pictures of the East, orchestrated by Reineke, needs a second hearing. It is glowing with color and interesting with the wondrous richness and complexity of its theme and treatment, so peculiar to the erratic genius of the composer. This variety, however, is in minor details of melodic form and shading—taken as a whole, the separate numbers seem monotonously alike, and lack relief and contrast.

The programme closed with the Dutchman Overture, which with all its noisy vigor, has always seemed, to our poor comprehension, one of the very least interesting of Wagner's orchestral works.

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The seventh concert of the Thomas series given on Tuesday night, at Steinway's, was marked by a certain grand and massive simplicity in the programme. No minor morceaux, no instrumental soloist or vocalist, but just two fine symphonies and a piano concerto. The Mozart Koechel Symphany is a good landmark to show how far we have drifted in a century of composition. It is clear, direct, joyous and breezy as an October morning, but the modern listener, fed on new school music, will be apt to think its measures superficial, and its orchestration almost primitive by contrast with the gorgeous richness of our later counterpart.

Beethoven's superb G Major concerto No. 4 found an excellent interpreter in Carl Baermann, who holds with our Boston cousins much the same tender place in their reverential admiration as Josefy with our own public. His playing of the concerto was a triumph of skill, discretion thorough knowledge, and absolute good taste. No more cautious player probably exists. In stress, tempo, phrasing and expression, he is always carefully within limits; he has himself thoroughly in hand. His shading, therefore; is of infinite subtlety, his gradations exquisitely refined; his extremes never as far apart as the theme would allow. That his technique should be ultra-refined follows of course; and equally, of course, that it is a shade mechanical. His touch is not vital; it does not *bite into* the resonant quality of the instrument, does not make it sing and vibrate; make us forget its construction of wood and metal, as with some others we might name. Thus he is the farthest in the world from an emotional or inspirational player. He subordinates individuality to grace and correctness, and prefers to be chidden for over-reserve rather than for excess or eccentricity. But his interpretation of the beautiful Beethoven composition was a thing to be thankful for, and not easily to be duplicated.

Goldmark's Symphony Laendliche Hochzeit was in quaint contrast with the Scharwenka Suite on an almost precisely similar theme reported in our last number. That was dainty, graceful, suggestive and ethereal, this shapely, defined, high-colored, clear in theme and tempo, brilliantly melodic. The opening wedding march is skilful and learned in its cunning variations on the fundamental theme, but the variations are prolonged to almost wearisome multiplicity. The intermezzo and scherzo grow continually more interesting and the Andante, in the Garden, in a gorgeous tone-picture of passionate expression. Then the wild revel of the finale, the Dance, carries the feeling to its highest pitch, blended and broken at intervals by the pathos of the melancholy garden theme, with a splendid creative and poetic force, which goes far to earn for the composition the praise of genius. It was a good thought to put the two composers—Mozart and Goldmark—at the beginning and end of the programme. It might be difficult to find a more telling illustration of the contrast between the past and the present, the serene calm of the elder gods, the intense self consciousness and passionate unrest of the later time.

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Karl Klindworth gave the third—the Liszt recital—of his series of three, at Steinway Hall on Tuesday afternoon of last week. The programme included a sonata, the B minor, and a choice series of minor works—ballade, valse, etude and rhapsodic. Some of his execution, as in the Tarantelle from the Années de Pélerinage, was fairly neat and delicate; but in the main we find no reason to modify our judgment formed at the first recital. Herr Klindworth at his best still seems to us a rather weak and monotonous executant; at his worst notably slovenly and incorrect. It would be pleasant to be able to give a more cheerful report of a musician so known for his erudition and his long and valuable services in the science of his profession. But we are judging him as a practical pianist, not as a scholar, and are fain to console ourselves with the reflection that theoretic knowledge and technical achievement rarely go hand in hand, but on the contrary are apt to show a sort of antithetical lack of relation.

The Amateur Stage.

AMATEURS AT CHICKERING HALL.

Chickering Hall was crowded to the doors last Wednesday evening, the occasion being the annual amateur theatrical entertainment for the benefit of St. Ann's Episcopal Church. The managers of the performance should be given every credit for the prompt way in which the programme was run off. Although the bill was a triple one, the curtain fell on the last play at ten minutes past ten. The entertainment began with Mrs. Charles A. Doremus' clever little comedy in one act—the Circus-Rider. Rosina Vokes has been playing this little piece with considerable success on the road, and it was with her kind permission that the amateurs were allowed to play it. Elsie Anderson de Wolfe as Lady Grafton made a most artistic success. Easy, graceful, and finished she presented a true and exact representation of the woman of fashion. The scene on the sofa where she did "the circus act" was received with much enthusiasm and applause. J. Francis Conrad made an excellent impression as Lord Weldon, and Edgar de Wolfe did a capital bit as the servant. Lord Merlin was a part well suited to Mr. Coward's abilities as a comedian. The great scene from the third act of Othello followed. Miss Daintrey as Desdemona, and Miss Arnott as Emilia presented a charming picture in their Venetian gowns. John H. Bird's Othello is well known. It is a wonderfully strong and virile effort. The various emotions of confidence, love, suspicion, jealousy and rage were depicted with thrilling force. Mr. Coward's Iago was a finished performauce. The two gentlemen acted extremely well together, the effect produced being a most artistic one. Robertson's rattling farce in one act, Peace at Any Price, sent the audience home in a good humor. Alice Lawrence as Catharine Cookham was delightfully piquant and natural. Her acting was of a high order, the comedy touches being laid on with a deft hand. Mr. Coward appeared to enjoy acting Alexander and got his reward in abundant applause.

Professional Doings.

—Eleanor Morette has been granted a divorce from King Hedley.

—Manager C. F. Lake, of the Titusville (Pa.) Opera House, would like to hear from managers desiring dates in his city.

—Bob Watt has sold his comedy-drama Pert to Will C. Eimendorf for Ollie Redpath, who has been playing in it for a year past.

—Marti Crocker, of the sisters Josie and Marti Crocker, is dying of consumption at the home of her family in Chicago.

—Ramie Austen and Doré Davidson close their present engagement on Feb. 12, when they will be on the lookout for another.

—Karle Remington, C. A. Gardner's soubrette this season, has made her topical song, "I Don't Know How Long It Will Last," very popular.

—Marguerite Fish opened in Town Lots at the Windsor, Chicago, on Monday night. A dispatch from the management says that the S. R. O. sign was out, and the piece made a hit.

—Steve Maley, a rising comedian, is increasing his fame by an excellent performance of the droll Mulcahy in Muldoon's Picnic. He is on tour with Humphrey and Crossly's company.

—The following weeks are open at Bidwell's New Orleans theatres: Feb. 19, 26, March 4, 11, 18, 25, and April 1, 15, 22. For the present applications should be made to Manager Bidwell direct. Later Messrs. Klaw and Erlanger will take hold of his interests.

—James H. Alliger writes that his star, Claire Scott, is doing a large business. A new play, The Poacher's Daughter, will be produced at Wheeling, W. Va., on Saturday night. Miss Scott thinks she has a part in it that just suits her. The piece has been in rehearsal some time.

—E. B. Monroe, manager of Zitka, states that he has instructed his lawyers to begin suit against F. H. Sage, manager of the Park Opera House, York, Pa., for breach of contract. Mr. Monroe claims that there is a balance of $362 due him on a guarantee contract, wherein his part was fulfilled.

—A Belgian manager has a novel way of letting the public know of the morals of the plays which he presents. If a piece is pernicious the bills are printed in red; if they are moral, in white; just a little shady, in blue. Yellow bills are reserved for plays of the Dumas school, as a warning to husbands to beware of what may happen should their wives go to see them.

—Dr. Charles L. Howard's rights in The Pavements of Paris are being interfered with by pirates who disguise the play under the title of The Pickpocket of Paris. Manager Howard warns managers not to produce the following plays without his permission: Storm-Beaten, The Martyr, The Octoroon, Out at Sea, Magnolia, The Pavements of Paris, Pop, Wheel of Fortune, Olive Vascoe and Fun on the Bristol.

—The following time is open on Jacobs and Proctor's Circuit: Grand Opera House—Buffalo—Weeks of March 5 and 19, April 2, April 9, 10, 11, weeks of April 23 and 30, and May time. Brooklyn Theatre—Weeks of March 5 and 26, and May time. Opera House, Utica—March 7, 13, 14, 15, 16, 17, 22, 24, 29, 30, 31, weeks of April 2 and 30, May 10, 11, 12, and week of May 28. Applications will be received by Manager Jacobs at the Third Avenue Theatre.

—Eugene Cramer is making his Southern Scenic Studio quite an important establishment. It is not a mere adjunct of the Opera House under his management. Manager Cramer has been located for many years at Columbia, S. C., and the work of his brush is seen in many theatres throughout the land. He does not confine himself to the studio, but is prepared to fill orders for stage machinery, hardware, canvas, etc. Drop-curtains are a specialty with Artist Cramer.

—Performances for sweet charity, under patronage of some of the best known women of society, will take place on Feb 23-24 at the Lyceum Theatre. The chief attraction will be a new one-act play from the French by Miss Marbury, entitled Contrast, under the stage direction of David Belasco, the cast including Herbert Kelcey, W. A. Faversham, Edward Fales Coward, Mrs. N. Fellowes Morgan, and Elsie Anderson. There will also be musical selections by the Ladies' Amateur Orchestra, their first public appearance. Tickets may be had of Mrs. Richard Irvin, Jr., 12 West 36th street, New York.

CASINO. Broadway and 39th Street
Mr. Rudolph Aronson - - - Manager
Evenings at 8. Saturday Matinee at 2.
50 Cents. ADMISSION 50 Cents
Reserved seats, 50c. and $1 extra. Boxes, $8, $10, $12.
The Greatest of All Comic Opera Successes,
ERMINIE.
Received with roars of laughter.
BUT ONE VERDICT:
"It is the brightest, merriest and most enjoyable comic opera ever presented."
New Costumes, Appointments and Effects.

14TH STREET THEATRE. Corner 6th avenue.
Mr. J. W. Rosenquest, - - - Sole Manager
MODJESKA, Accompanied by MR. EBEN PLYMTON.
Her only engagement in New York this season.
Matinees Wednesday and Saturday.
Gallery 25c.; Reserved, 35c., 50c., 75c., $1, $1.50.

DOCKSTADER'S MINSTRELS. Broadway and 29th street, New York.
Dockstader, Shepard and Graus, - - Proprietors.
Evenings 8.30. Matinees 2.30.
BILLY RICE.
BLAMPHIN, HARPIST.
BURLESQUES.
TOBOGGANING AT FLEETWOOD PARK.
Parties wishing to rent this theatre for months of June, July and August, apply to Dockstader, Shepard and Graus.

UNION SQUARE THEATRE.
J. M. HILL - - - Manager.
50TH WEEK. THE COMEDIANS, ROBSON AND CRANE, In Bronson Howard's Great Comedy, THE HENRIETTA.
THE HENRIETTA.
Every evening at 8:15 and Saturday matinee at 2. Seats sold one month in advance.
138TH TO 144TH PERFORMANCE.

WINDSOR THEATRE. Bowery near Canal Street.
FRANK B. MURTHA, - - - Sole Proprietor
One week only.
The Dramatic Triumph.
The Ever Popular,
LIGHTS O' LONDON.
Every evening at 8. Matinees Wednesdays and Saturdays.

STANDARD THEATRE. Broadway and Thirty-third street.
SEVENTH WEEK of the Intensely Dramatic Romance,
PAUL KAUVAR; or, ANARCHY.
By Steele Mackaye.
Friday, Feb. 20, 50th performance. Handsome souvenirs.

FIFTH AVENUE THEATRE.
Proprietor and Manager, - Mr. John Stetson
LAST WEEK. LAST WEEK.
ZELIE DE LUSSAN, and the THE BOSTON IDEALS, in VICTOR THE BLUE STOCKING.
Feb. 13.—The World Famous HERRMANN.
Seats now on sale.

GRAND OPERA HOUSE. Lessee and Manager, Mr. T. H. FRENCH.
Reserved seats, orchestra circle and balcony, 50c.
Matinees Wednesday and Saturday.
RICHARD MANSFIELD.
Sunday evening—PROF CROMWELL.
Next week - CORA TANNER in Alone in London.

TONY PASTOR'S THEATRE. 14th street.
The Society Vaudeville Theatre and Popular Resort.
LESTER AND ALLEN. Matinee Tuesday and Friday. A NEW GRAND SPECIALTY CO. The Three Eddys. World's Marvels. Polly Cusick, Sheridan and Flynn. Willie Green. Educated Mule, Great Array. Tony Pastor and Twenty New Stars.

LYCEUM THEATRE, 4th Ave and 23d St. 8:15
Daniel Frohman, - - - - - Manager
FOURTH MONTH. FOURTH MONTH.
THE WIFE. THE WIFE. THE WIFE. THE WIFE. THE WIFE.
The best new play produced in New York this season.
—Second Review in Mail and Express.

MADISON SQUARE THEATRE.
Mr. A. M. Palmer - - - Sole Manager
Evenings at 8:30, Saturday Matinee at 2.
The London Comedy Success,
THE HEART OF HEARTS.
By Henry Arthur Jones, author of The Silver King, etc.
A GREAT CAST.

H. R. JACOBS' THIRD AVENUE THEATRE. Cor 31st Street and Third Avenue.
Reserved Seats 20c. to $1. Seating Capacity 2400.
Matinees Monday, Wednesday, and Saturday.
The most popular house in New York.
Second Week. The Little Sunbeam, CORINNE in ARCADIA.

HARRIGAN'S PARK THEATRE.
Mr. Edward Harrigan, - - - - Proprietor
M. W. Hanley, - - - - - - Manager
EDWARD HARRIGAN'S Domestic Drama of the South, entitled PETE.
Dave Braham and his Popular Orchestra.
Matinees Wednesday and Saturday.

BROOKLYN THEATRES.

F. F. PROCTOR'S THEATRE. Cor. South 4th and Driggs Sts., Brooklyn, E. D.
Matinees Tuesday, Wednesday, Friday and Saturday.
30 cents | Reserved Seats | 50 cents.
This week—TAKEN FROM LIFE.

F. F. PROCTOR'S CRITERION THEATRE. Fulton and Grand Avenues, Brooklyn, W. D.
Matinees Monday, Wednesday and Saturday.
50 cents | Reserved Seats. | 75 cents.
This week - MICHAEL STROGOFF.
Address F. F. PROCTOR, Proprietor and Manager. Main office, Albany, N. Y.

The Giddy Gusher.

There are two things in this world that, more than any other, make life worth living. One is the pleasure of giving, and if you think I'm going to say the other is of receiving, you are mistaken. The other is the pleasure of seeing some one else give; and that's a pleasure I enjoyed a week ago to-day when I went with the boys to Blackwell's Island.

* * *

The idea of the expedition started in my presence one day a few weeks ago—when Mr. Dockstader was telling me of a tall, pale man who had been brought three nights a week to his minstrel show under convoy of two attendants. One evening he noticed the man make a kick at sitting in a different place from the one he occupied the night before, and the attendants explained he was a lunatic, under treatment in a private asylum, who was carted to some early-closing musical entertainment every night in the week. That the relaxation afforded the poor worn brain by light and mirthful melody was doing wonders. So then I told of the great benefit musical recitals always did at insane asylums, and of the delight it always gave the demented if people visiting the charity institutions sang and played for 'em.

Mr. Dockstader immediately said, "I will communicate with Commissioner Brennan at once, and offer those poor creatures an entertainment."

"And let me go with you?" cried I.

So there we were on the dock last Thursday. The whole Dockstader band, with a few minor exceptions, and some invited guests who were anxious to view the novel audience—all musical people or music loving people. A monument of bustling pleasure and administrative ability was Thomas Brennan in our midst. One would suppose that thirty years of work would weary a man of well doing for the suffering, the unfortunate and the guilty; but if you climb to Thomas Brennan's face, on an occasion like last Thursday's, you will see a glow of enthusiasm that tells of a love for humanity that will never die in the kindly heart beating in his broad bosom.

* * *

Now, it's all very well for Miss Cecelia Scales and Mr. Robert Recitation to do a turn for these poor things. But when I saw Dockstader running hither and yon with his baggage man looking after big hampers and boxes, and saw that band in full satin suits behind their cook on the little stage of the Blackwell's Island theatre, and recognized the preparation and exertion requisite for the performance, and saw that performance given with as much care for those 800 pauper women as for the whole Stock Exchange and Bull ring of New York, I felt glad and happy to be one of the company, and proud to call Lew Dockstader a pal o' mine.

* * *

Among the invited guests there was Mme. Valda, Mrs. Bulkley-Hills, Francis Walker and Wilbur Gunn—all splendid musicians. As company after company of the insane marched into the building, quietly took their places and patiently waited the entertainment, Francis Walker sprang up and invited Mr. Gunn to tackle the Fisherman's duet with him. In a minute more their voices rang out melodiously, despite a piano that must have been the seed piano of the world. Just here I want to call the attention of dear, generous Al. Weber to that piano. It destroys the effect of lovely singing on those unfortunate lunatics; it quite broke up the strongest-minded of our party on Thursday; it rattled me a good deal myself; but it's a curiosity, and as such is valuable. The top is gone; but, as a good Summer instrument it still has its value. It's got a good deal more inside than some pianos. I saw too pencils, a teaspoon, a paper of pins, a gingersnap and a spool of cotton under the middle register. Part of the sounding-board seems to be down, and several wires have a roving commission to make as much row as possible. But as a specimen of the first efforts of the piano-builder to knock out the harpsichord, it's worth owning, and I feel sure Mr. Weber will send over to Commissioner Brennan and propose making an exchange.

* * *

Mr. Gunn and Mr. Walker acquitted themselves finely, handicapped by that piano, and then the minstrels gave a splendid show. Every number went with unbounded success. The India rubber countenance of Billy Rice had many admirers. Jose's beautiful ballad, "Never to Meet Again," was enthusiastically redemanded, and that amiable young fellow responded cheerfully and never sang better.

* * *

Some years ago William Courtright was a great card with his original song of "Flewy-Flewy." I remember having Hugh Fay's clever little child out once, when we heard a lady call to her daughter, "Flo'ery! Flo'ery!" and I asked Pinky what she supposed the girl's name was, thinking Pink would guess Flora or Florence. "Floey, Floey. Why 'elephant climb a tree' is the rest of it," said Pinky. So Pinky knew the minstrel song as well as the Gusher.

* * *

Here, Thursday afternoon, Mr. Courtright, who is engaged to appear in a few weeks with Dockstader, signified his desire to go over with the company. He missed the boat. Nothing daunted, he packed his properties in an antique gripsack and headed for the pier. Courtright is a thin, tall, demure-faced man, with a theological professor sort of air that is heightened by the use of eye-glasses, very careless in his attire, and unusually disturbed in his manner by finding himself left. He went into various saloons in the neighborhood of the morgue and cried out: "Show me the way to the lunatic asylum!"

* * *

Good Samaritans tried to pacify him, timid people gave him room, and still Courtright waved the gripsack and demanded the nearest way to the American Bedlam. Then he waxed wroth when folks asked him leading questions as to his home and had he been in a lunatic asylum before.

"Why, I'm part of the show coming off on Blackwell's Island this afternoon," explained he. "My name's Billy Courtright."

"He's got 'em sure," said a man who had seen Flewy Flewy.

* * *

However, he convinced some one, and getting directions he left for the Seventy second Street Ferry, and made the excursion through floating ice in time to get on and delight those poor patients with the wildest act of the afternoon.

Moreland's linguistic attack on the strongholds of the English language fairly floored the lunatics; and one old lady told me she hadn't enjoyed such a meal of beautiful words since Daniel Webster read his interesting dictionary aloud to her.

Then when the programme had been faithfully fulfilled the poor audience sat patiently, hoping and waiting for more. There was a sympathetic tear in Valda's beautiful eyes as she spoke to Mr. Moreland, and a smile on every one's face as the orator announced that the quartette from Rigoletto would be sung for them by the celebrated Giulia Valda, the well-known church singer, Mrs. Bulkley-Hills, Mr. Walker and Mr. Gunn. How happy we all were! That shred of sunshine Emma Babcock embraced Mrs. Dockstader and hugged the Gusher. We all shook hands with everybody, and nothing but distance prevented Commissioner Brennan from being kissed outright.

* * *

There's nothing so infectious as a good deed. The influence of wrong doing is undoubtedly great. I would like to render it impossible to locate youthful indiscretion and accidental error with established and settled guilt as one sees it mingled in all our great prisons and penitentiaries. As we looked upon the gangs leaving their dinners, the tender feet of juvenile offenders put down in the crooked tracks of criminals, old and skilled in wickedness. The fair, boyish faces flushing under our curious gaze, and the young hearts beating with shame at the stripes that bound them, sandwiched in between stony featured men in whose stormy bosoms no kinder feelings than lust and greed found nourishment. I thought how catching evil was and after that performances in the crisp, bright air, watching the groups of thankful creatures go winding away over the snow to their sorrowful wards. I thought of it still again, for there we were, participants in the big, kind-hearted deeds of the singers, as full of affection and enthusiasm for our fellow-creatures as we could hold—my hat tight on my head with happy thoughts, my dress tight over my heart with gratitude and admiration. If evil is half as contagious as good it's a shame it's not watched like small-pox, and treated in the same way.

* * *

Since I gave you last week's dose I have been in Boston helping make slush of some very fine sleighing, keeping Charlie Perkins up till all hours in his splendid place on the Brighton road, and enjoying the contrasted spectacles of the two tremendous engagements played by Irving and Goodwin. Going from the Boston Theatre, where a house packed to the doors hung breathless on the horrors of The Bells, to the Park, where an audience just as great, rocked and roared over the funniest actor ever born in America—Nat Goodwin. Nat has revived that custom that made John Brougham the delight of New York once—making clever speeches before the curtain. They call him out night after night until he responds with the speech. And they are always witty and entertaining little talks. Saturday last, with the rain coming down in sheets, the slush worse than that of New York's, then Nat said: "Gondolas wouldn't suspect they were not in Venice;" the matinee receipts of the Park were $1 050, and the curtain rose at night to $1 270. It isn't a bad thing to be a successful sorel-topped comedian.

* * *

Nat said he felt very timid at playing Golightly in Boston, for beside the Jeffersonian standard by which Lend Me Five Shillings is usually measured, he had to stand up beside the Boston pet, William Warren, whose Golightly was considered something as big as the Bunker Hill monument. But he's quit winner, as I hope the dear boy will in every game he tackles throughout his life. Nat will be with us next week, and it promises to be a great week, since it contains the birthday of that sweet young creature, your

GIDDY GUSHER.

Notes from Paris.

PARIS, Jan. 27, 1888.

One failure and one success is the record since my last letter. The failure is Najac and Millaud's vaudeville called Hypnotised. The idea of the piece is to show the power of hypnotism, or suggestion. Naturally the first demonstration of any idea made by a Parisian vaudevillist would be on that much-abused class, the husbands. The new piece is very broad and turns upon the hypnotising of Tontenpin by his friend Leplatreux, whose wife he had "turned from her duty" many years before the science of hypnotism had been discovered. One evening while Professor Quatrefils is experimenting upon Tontenpin at a public exhibition of hypnotism he tells his audience that any one is at liberty to suggest whatever he likes to the subject. Whereupon Leplatreux, who has waited long years for his revenge, suggests to Tontenpin to aid a young fellow who is buzzing about Mrs. Tontenpin. The wife resists bravely, but is about to succumb when her husband returns to consciousness. The piece is too cynically brutal even for the Parisians, who can stand a strong dose, and the great skill of the two authors—aided by Sardou, *on dit*—was not able to save the work.

* * *

The success is the new operetta at the Bouffes, Mam'zelle Crenom. Since Josephine Sold by Her Sisters, the Bouffes has had a run of ill luck; every piece presented has failed. This time the manageress, Mme. Ugalde, has found a work that will make up for all her losses. The subject of the piece is not new, but the characters are out of the usual run of those that have so often been shown in operetta, and the dialogue is sparkling and bright. As for the score it is one of the best that M. Leon Vasseur has composed—and he is the author of the Timbale d'Argent. The title of the operetta is the nickname given to Captain Vincent's niece Juliette. She has been sent home to her uncle because a man was seen leaving the wings of the building where she lodged. In reality the man came out of pavilion A, while Mam'zelle lodged in pavilion B. However, as she is not sorry to return home she does not endeavor to exculpate herself. The intruder was Lieutenant Alexis, who is in love with Juliette's friend Sophie, and he had penetrated into the pavilion after night fall to bid good-bye to his sweetheart. Sophie's parents, however, intend to marry her to Serpin, a young man whom she does not love, so she and Juliette put their heads together to devise a plan for breaking off the marriage. After all sorts of vain attempts Juliette sees that the only thing to do is to declare that Serpin was the man who came out of pavilion B. This avowal creates a great scandal, and Serpin threatens to take his revenge. Juliette is sent back to school, and Serpin goes there to ask her to explain why she made the false charge against him. She replies that what she did was to break off the match with Sophie, who is in love wito Lieutenant Alexis. Serpin, in listening to the explanations of the charming Mam'zelle Crenom, suddenly discovers that she is quite as attractive as Sophie, and he ends by avowing his love. After the usual feigned surprises and hesitations Juliette says she will become Mrs. Serpin, and Sophie is thus free to wed her dear lieutenant. Mr. Nasseur has composed twenty-four numbers for the piece. They are all clear and graceful and were rapturously applauded. The title role was created by Mme. Montbazon, and Cooper was a good Serpin, in spite of his want of voice.

* * *

The first performance of Salvayre's grand opera, the Darne de Monsoreau, is to be given next week. The celebrated novel of Dumas and Maquet was dramatized in 1860 for the Ambigu, where it ran for over a year. Two years ago M. Maquet, at the request of the managers of the Grand Opera, transformed the drama into a libretto, and this labor was his last work, for he died a few days ago, just as the opera was about to appear. Nearly all the political part of the drama has been cut out, but otherwise it has been closely followed, except for the denouement, which is that of the novel. The interest centres in the three roles of Diane de Meridor, Bussy, and Monsoreau. All the other personages are secondary. There are seven tableaux, the principal one of which is the sixth, representing the public square of l'Arbre Sec. This scene is devoted to the ballet and the procession of the League. It is one of the largest scenes of the kind ever produced at the theatre. The scene lasts fifty minutes, and the stage is constantly filled with a moving crowd. The procession is composed of middle-age and renaissance elements, partly serious and partly grotesque. It ends with the appearance of Gorenflot mounted on his donkey. The The ballet represents the Fool's Festival, one of the old French customs, and finishes with the entry of the crazy mother on her chariot, all the people accompanying her with a chorus The chariot is drawn by two white horses. The chariot is drawn by two white horses, caparisoned in red, yellow and green according to tradition.

Of M. Salvayre's music and the effect produced on the public I can only speak in another letter. In the meantime here are some notes about the composer: M. Salvayre, who is forty years old, obtained the Roman prize in 1872 with a cantata entitled Calypso. While at the Medicis Palace he composed a stabat which is played each year at the Conservatory concerts. His first success at the theatre war the Bravo, played at the Theatre Lyrique in 1876; the following year he composed the ballet of Fandango for the Grand Opera; then he gave a grand opera, Richard III. at the Italian Theatre, Saint Petersburg, not being able to have it produced at Paris without long waiting; finally he composed the score of Egmont, which had been accepted at the Grand Opera by M. Vaucorbeil. When the present managers were appointed they had other plans and Egmont was given at the Opera Comique, where the work did not have a long run. To compensate M. Salvayre for his disappointment the managers of the Grand Opera asked him to write the score of the Dame de Monsoreau, and it is this work that the Parisian public will be called upon to judge next week. M. Salvayre has also composed several symphonies, which are frequently played at the classical concerts here.

* * *

The death of M. Eugene Labiche which occurred on Monday was a surprise to every one. Although he had been suffering for several years with heart disease no one thought that he was so near his end. Labiche disappeared from life as he had lived—with a joke on his lips. When a few hours before his death the doctor asked him to give him his pulse, the author of so many joyous pieces replied: "You'll return it to me, won't you, doctor?" Labiche had written one hundred and seventy plays, and while they are not all masterpieces, at least twenty of them can be classed as such. The rest are above the average of theatrical works. Labiche excelled in depicting the *bourgeois*—the man, not the woman, for the female characters in his pieces are generally weak. Whoever has seen or read Monsieur Perrichon's Voyage, La Poudre aux Feux, Celimore le Bien Aime, The Plue Heureux des Trois, or The Cagnotte, knows the typical middle class Frenchman with his virtues and his vices. All of Labiche's pieces are simple in construction, full of ingenious situations and overflowing with gaiety. "Since Regnard," says M. Sarcey, "no one in France has been so sincerely gay as Labiche. I dare to say that he is gay with more variety and continuity than his predecessors." Labiche's first work was a vaudeville, Monsieur de Coyllin, which was played at the Palais Royal in 1838, and for forty years afterwards he gave with an extraordinary fertility the pieces that have enriched managers and author. He had as many as twelve pieces played in one year. The immortal Chapeau de Paille d'Italie dates from 1851. At the first performance a spectator laughed so much that he was stricken with apoplexy. Labiche was lucky in finding at the outset of his career an actor who seemed to be born expressly to represent his characters, and the name of Labiche always suggests that of Geoffroy, who, for thirty years, created the leading role in all of his pieces. Labiche was elected a member of the French Academy in 1880. In private life he was a most jovial man and of spotless character. Halevy being in the Academy it is now suggested that Labiche's seat be given to Meilhac, who is certainly worthy of this high honor.

* * *

M. Jules Claretie, government administrator of the Comedie Francaise, was yesterday elected a member of the French Academy. This choice was foreshadowed in a recent letter to THE MIRROR. M. Claretie was chosen in place of the late M. Cuvillier-Fleury who was for many years one of the writers on the *Debats*. M. Claretie has just finished a preface for the "Theatrical Annals of 1887," which is soon to be published.

* * *

The Theatre d'Application, destined to give the pupils of the Conservatory a chance to exercise their talent before a public audience, has been successfully opened. Most of the seats are sold to subscribers, and it is the "swell thing" for the moment to be able to say that you are one of them. Carmosine, in three acts, by M. Poise, is in rehearsal at the Opera Comique. Meilhac has a new satirical comedy accepted at the Francais, and to-night his new piece, Decorated, will be produced at the Varietes. Gounod has given his delicious Romeo and Juliet to the Grand Opera, and is writing a new ballet for his work. He has promised, as a compensation, a new opera for the Opera Comique; the work will perhaps be Ponsard's Charlotte Corday, transformed into a libretto by Dennery and Armand Silvestre. As there is now a rage for these transformations, Victor Hugo's Ruy Blas, with music by Benjamin Govard, and Dumas' Twenty Years After, by Meilhac and Planquette, are announced for next season. A new operetta, The Premieres Armes de Louis XV., music by Bernicot, who wrote Francois les Bas Bleus, is in rehearsal at the Menus Plaisirs Andre Messager has revised Bernicat's score and added a few numbers. Mlle. Bronville, a graduate of the Conservatory, has made a successful debut at the Grand Opera. She sang the role of Alice in Robert the Devil—Sardou's Dora is to follow the Abbe Constantin at the Gymnase—At the Porte Saint Martin there is some talk of reviving Jules Barbier's Joan of Arc—M. Joseph Fabre, an ex Deputy, who has written a remarkable book on The Maid of Orleans, is now preparing a drama with Joan as the central figure.—A dramatization of Paul Feval's Hunchback, arranged as a grand spectacular piece, with music, is in rehearsal at the Gaiety.—Stephen Heller, a pianist and composer of talent, has just died at the age of seventy-two.—The court at Aix-la-Chapelle has decided that a manager cannot exclude a critic from his theatre when he comes with a ticket bought at the box-office, even though the manager had refused to give him the ticket on account of an unfavorable criticism.—A Paris tribunal has just decided that managers are responsible for loss of clothing given over to the care of cloak-room tenders.—At one of the theatres the other evening a gentleman leaned over to his neighbor in front of him and politely asked him to request his wife to take off her hat, so that he could see the stage. "Ask her yourself," replied the husband; "I don't dare to!"—Capoul went into a barber's shop a few days ago to have his hair cut. "How would you like to have it cut, sir?" asked the barber. "Like that," said Capoul, pointing to a waxen head dressed *à la Capoul*. "Oh, Monsieur," said the capillary artist, "that style would not be becoming to you!"

STRAPONTIN.

Manager Aronson's Victory.

Another victory over piracy was achieved on Tuesday in the New Jersey Court of Chancery, before Vice-Chancellor Van Vleeck, in the suit of Rudolph Aronson against George F. Baker, of the Bennett-Moulton Opera company. Mr. Aronson claimed an injunction—which was granted—restraining the production of Macaire; or, The Two Thieves, as an imitation of Paulton and Jakabowski's Erminje. The decision of the Court sustains the assertion and places the management of the Casino in a strong position to protect themselves by the prosecution of pirates, and by claiming damages from managers who permit their houses to be used for such illegal productions. A decision of Judge Blodgett, of Illinois, some months ago respecting a piracy of Erminie also sustained the exclusive right of the Casino management to the opera.

It is, perhaps, too much to expect that any number of legal decisions will suffice to stop the unscrupulous from being tempted to steal successful pieces, but they render the work of prevention and punishment easier, and we commend to all right minded managers and play-owners the spirited conduct of the Aronsons in invoking the law with vigor.

Gossip of the Town.

James Owen O'Connor is reorganizing his company, and will soon be on tour again.

Manager H. S Sanderson has begun to fill Spring and Summer time at Tony Pastor's Theatre.

Richard Golden has been engaged by E. E. Rice to play his original part in Evangeline next season.

"My Sweetheart's First Kiss" is the title of a song, written by Charles Warren and dedicated to Loie Fuller.

Leopold Jordan is writing a play for a new English star who is to make her appearance in New York next Autumn.

E. H. Sothern opened in The Highest Bidder at the Walnut Street Theatre, Philadelphia, on Monday night to $900.

Emily Kean has been engaged for the soubrette part in Grattan Donnelly's Civil Service. The tour opens early in March.

The Age of Taffy is the name of a new comedy drama in three acts from the pen of David R. Young, of J. B. Polk's company.

Tony Pastor has renewed for five years his lease of that part of Tammany Hall now occupied by him as a theatre, at an annual rental of $10 000.

Carlotta Bordeaux has been engaged as the star in Bishop's Muggs' Landing company, owing to the withdrawal of Francis Bishop on account of ill-health.

D. R. Young, who now plays Deacon Jordan in support of J. B. Polk in Mixed Pickles, is given much credit by the press for his work in an unctuous comedy role.

Willie Edouin is prospering in England. This Spring he will have three companies on the road—one in The Stranglers of Paris, another in Modern Wives, with Lionel Brough as the star, and a third in Turned Up.

"From present appearances," said Mart. Hanley to a MIRROR reporter the other day, "Pete will carry us up to May 1 at the Park Theatre. We will then close our season. After that we will visit a few adjacent cities. I am now negotiating for time."

The record of the Boston Theatre was broken by Henry Irving on last Saturday afternoon and Monday evening, when the receipts amounted to almost fabulous figures, $4 686 being taken in at the afternoon performance, and $4 114 in the evening.

On Thursday last, while sleighing in Central Park, Theresa Vaughn (Mrs. W. A. Mestayer) was thrown from her sleigh near Mount St Vincent, and sustained a number of injuries, none of which, however, were of sufficient consequence to prevent her appearing in her role in Check 44 at the Star Theatre in the evening.

R. A. Roberts, singing comedian and dancer, is about winding up a tour of the world. He then, in this country, produces his musical drama, Good News, adapted from the French by Tom Webber. Mr Roberts, who has been on the stage since childhood, is a most valuable entertainer.

Clara Thropp and Lulu Mortimer have been engaged by John A. Ellsler for the roles of Aladdin and the Princess for his Aladdin company, which opens its season in Bridgeport, Conn., Feb. 20 In connection with this company, and as an evidence of the taste of the public in the Eastern country, it may be stated that the managers of theatres, where the organization is to appear, are asking that specialty be introduced into the burlesque instead of ballet.

PROVINCIAL.

BOSTON.

The London Lyceum co. has now entered its third week at the Boston Theatre, Faust having held the stage at all but three performances. It was given for the last time Monday evening. Tuesday evening the bill was changed for Olivia, which runs three nights, and is announced for Saturday's matinee. Friday and Saturday evenings The Lyon's Mail will be presented.

Hermann did a big business at the Globe the past week and Monday evening the Irish comedian, W. J. Scanlan, succeeded him in Shane-na-Lawn. He remains for this week only. Next Monday, 13, Rudolph Aronson's Casino co. will present Lecoq's opera of Madelon, with the original cast, scenery, etc.

Dorothy, Alfred Cellier's neat little opera, has caught on wonderfully at the Hollis Street Theatre, and there seems to be no difference of opinion among the critics as to its merits. The co. remains during the present week.

Nat Goodwin closes his engagement at the Park this week. Next week's announcement at this house is The Private Secretary co.

The Bells of Haslemere, so long ago announced, was brought out to a crowded house at the Museum on Monday night. It is really one of the best things brought out at this house the present season, and that is saying a good deal. The cast is a remarkably strong one, and the scenery and appointments are declared by William Sidney, of the London Adelphi, to be superior to those which accompanied the original production of the piece at that house. Everything points to a run of several weeks.

Maude Banks, daughter of General N. P. Banks, appeared with her co. in her own production, Joan of Arc, at the Grand Opera House, on Monday evening. Miss Banks has a large number of friends amongst the best people of this city, and that fact accounted for the large and fashionable audience which greeted her. Although Miss Banks has much to learn before she attains high rank as an actress, she unquestionably has the right stuff in her, and is capable of reaching the high position she aims at. But it will take work—work—work.

The Two Johns Comedy co. is at the Howard the current week.

At the Windsor a grand combination show from the present attraction, three cos. having been rolled into one for the engagement—the Happy Jack Sutton Wild West Show, Weston Brothers' Novelty and Davene's Allied Attractions.

The Old South Church has been turned into a temporary show place, and a series of pictures illustrative of the civil war and the life of Gen. Grant is the attraction.

PHILADELPHIA.

The most important event of the week occurred night of 4 at the Broad Street Theatre, when Creston Clarke appeared as Hamlet for the first time in this city. Mr. Clarke is a grandson of the elder Booth, a nephew of Edwin Booth and the son of John Sleeper Clarke. He has had an excellent opportunity of selecting a mantle from the family wardrobe, even though there be not a traditional "hand me-down," an heirloom in the family. Physically Mr. Clarke is of very slight build, but full of nervous energy. His face is of classic mold and full of refinement and intelligence. It is the face of a student, a thinker—a face that tells of aspirations rather than of ambitions. It is earnest but serene, firm without severity, grave but kindly. His face, always interesting, becomes captivating when he smiles. His voice is of good tone and pleasantly modulated, but lacks volume. Evidently realising this, he husbands his forces and occasionally surprises and delights his auditors by an outburst of concentrated force. His speech is occasionally marred by a very slight lisp, which, however, only the most attentive listener would detect. His bearing is graceful, dignified and manly. He is nervous without being in the least fidgety. He never seems to pose, and employs gestures sparingly but naturally. In the use of his hands he reminds one forcibly of his distinguished uncle. His performance of Hamlet is deserving of high commendation. If it is not absolutely great, it certainly contains the elements of greatness. True, it is not faultless, but if I speak of shortcomings it will only be to prove the sincerity of my praise. He has wisely chosen to follow tradition, a decision especially commendable on account of his youth. He introduces some new business, which in each case is satisfactory, but he makes no wide departures from conventional lines. The same is true of his reading. His departures from the models in this case being errors rather than innovations. His lack of repose is only apparent in his reading, and occasionally leads him into too rapid a delivery. He is at his best in the strongest scenes, either where passion has to be smothered, or where it can burst forth and blaze. The restraint exhibited in the interview with the ghost is masterly. The ecstacy which breaks forth into rhapsody when the player's words bring confusion to the King, and proof of his guilt, is electrical in its thoughtfulness and effect. The closet scene is admirably rendered, and when, after having killed Polonious, he inquires "Is it the King?" his face, words and bearing tell of tremulous hope and joy. His shortcomings are mostly noticeable in his reveries and soliloquies which are marred by too rapid speech, by lack of repose, and by the absence of an air of introspection. Taken altogether Mr. Clarke has achieved a triumph. It is doubtful whether one so young ever gave so excellent a performance of Hamlet or one so full of promise. The house was crowded and kindly disposed. But the applause was frequently spontaneous, and at the close of the play Mr. Clarke was five times called before the curtain, and finally was forced to speak a few modest words of thanks. Olga Brandon makes a charming Ophelia and Theodore Hamilton an excellent Polonious. The balance of the cast is but fair, if I except William H. Bokee, who is entitled to praise as the first gravedigger. Hamlet will be given all this week.

Maggie Mitchell appeared at the Walnut Street Theatre in Maggie, the Midget, and crowded the house to overflowing. She has not previously met with success in this city and has not been seen here for seven years, but I hope we may soon again have the pleasure of greeting her. She is a true artist, refined in comedy and with rare tragic and emotional abilities. It is but lukewarm praise to place her at the head of the soubrette stars. At the matinees she appeared in Lorle; or, the Artist's Dream, and Fanchon, the Cricket. E. H. Sothern in The Highest Bidder, 6-11; Louis James and Marie Wainwright, 13-18.

Jim the Penman finished its second and last week at the Chestnut Street Theatre. The business showed improvement. Hanlons' Voyage En Suisse, 6-19.

The McCaull Opera co. appeared at the Chestnut Street Opera House in The Begum, but played to comparatively light business. This opera had its initial production here earlier in the season and did an enormous business, but our people evidently know when they have enough. It is perfectly safe now to predict large business for the next fortnight, for the McCaull co. produces Falka this week and The Beggar Student 13-18.

At the Arch Street Theatre Frank Daniels repeated his previous success in Little Puck. The play has already been much improved, and will probably eventually outrank anything of its class. At present it is very entertaining. Charles Erin Verner in Shamus O'Brien 6-11; A Parlor Match 13-18.

The National Opera co. filled a brief engagement at the Academy of Music Jan. 30-4. On Thursday, the opening night, Nero was given and was followed by The Queen of Sheba, Faust and Tannhauser in the order named. Business light except at the Saturday matinee, when Faust was the attraction. I have so often pointed out the moral to be drawn from the repeated failures of this co., that comment now would be superfluous. Let me nail to the mast head, however, the unfailing remedy, give the people what they want.

H. W. Williams' Specialty co. gave an excellent performance at the Central Theatre. The business was very good. This week's Hyde's Specialty co. Reats-Santley 13-18.

Forepaugh's Theatre was crowded all the week the attraction being The Octoroon. This week Smoke; or, The Pirates of the Chesapeake. Dan A. Kelly in The Shadow Detective 13-18.

At the Continental Theatre Walter S. Sanford appeared in Under the Lash. The result was full houses. This week McKee Rankin in The Danites; Alice Harrison in Photos 13-18.

Florence J. Bindley played to good business at the Lyceum Theatre in Excitement. This week Under the Lash; Wilbur Opera co. 13-18.

Carncross' Opera House continued Ah, There, Minnie, and stage secrets exposed and easily drew packed houses.

The attraction at the National Theatre this week is Alone in London. James O'Neill in Monte Cristo 13-18.

Items: The Josef Hofmann matinee was given this week at the Chestnut Street Opera House, and hundreds were turned away.

CHICAGO.

Four soubrette actresses and a few sensation dramas divided the attention of theatre-goers the past week. Of the former Mrs. McKee Rankin may safely be given the first rank. In her new play, The Golden Giant Mine, in which she assumes a wild Western child of the plains, a sort of cowgirl, who is slangy and wide awake, yet with a good deal of tenderness in her nature, she has pleased capital audiences at McVickers'. Her support is adequate, especially Mr. Harkins as the gambler. This week Mrs. Langtry.

A Dark Secret is a better play of the melodramatic school than the title implies. It is somewhat athletic, a boat race being the great scene, and a tank with 68,000 gallons of real water, the realistic feature. I. made quite a bit.

Kate Castleton in Crazy Patch had a fair share of business at the Opera House. Dixey in Adonis comes for one week and Natural Gas 12.

The Casino Opera co. in The Marquis made it quite as popular as Madelon, and the Grand has had a succession of good houses. The same opera this week. Julia Marlowe 13.

Ivy Leaf drew tremendous audiences to the People's, the mascot theatre of the city. This week, Joseph Dowling in Never Say Die, in which a tank of real water is the piece de resistance.

Passion's Slave met with a fair degree of prosperity at the Windsor. This week, Town Lots will be presented. Marguerite Fish and a strong co. will be seen in it.

The fine military drama, Held by the Enemy, drew large audiences to the Academy. This week, Salsbury Troubadours in The Humming Bird.

Little Lizzie Evans, a soubrette of great promise was well received at the Haymarket in Our Angel. She has a future before her. This week, The Still Alarm; Mrs. McKee Rankin 12.

The Silbon Yellow Dwarf co. played a good engagement at the Standard. This week, Ada Gray in East Lynne.

John Dillon is at the Criterion this week in his farcical comedy, Wanted the Earth, Here's to you John, for "Auld Lang Syne."

Items: Harry E. Watcham, formerly treasurer of the Standard Theatre, has been engaged as business manager for Frank Daniels.—Burr Robbins has purchased Grenier's Garden, and proposes to transform it into a family theatre holding 2,000 people.—Captain Alfred Thompson will be in town this week to confer with Manager David Henderson about the spectacle for the Summer season. It is to be founded on the story of Cinderella.

NEW ORLEANS.

Roland Reed appeared at the Academy of Music week of Jan. 29 to good business. Mr. Reed is one of New Orlean's favorites and can always be counted upon to draw good houses. The Woman-Hater was presented the entire week. The piece was acted here last season with John T. Raymond as Samuel Bundy and made a hit. This year the hit was repeated. Roland Reed is one of the few men who can make laugh—by that I mean a real good, honest laugh. His conception of Bundy is original, and a departure from his usual methods. His "squeak" is noticeably absent. Supporting co. is excellent. Next week, 5-11, Mr. Reed will appear in Cheek and Humbug.

The St. Charles Theatre was closed last week. Edwin Mayo 5-11, Michael Strogoff 12-18.

Keilar opened his second week at the Grand Opera House 29 to an excellent house. Business for the second week was even better than the first. Le Cocon was introduced by the magician for the first time in the city. It was excellently performed and never failed to excite the audience. His new automaton Echo is a great success. The figure plays the cornet wonderfully well. Booth and Barrett 6-11, Jim the Penman 12-18.

A grand spectacular production of Lost in London, with Newton Beers as Job Armroyd, was seen at the Avenue Theatre. Lost in London is familiar to the New Orleans public, the Bidwell stock co. having played it last season with Osmond Tearle as Job, Minnie Conway as Nellie, W. A. Whitecar as Gilbert Featherstone, Minnie Maddern as Tillie, and Luke Martin as Blinker. Of course, Mr. Beers and his co. do not give as good a performance as the stock co. did, yet their rendition is enjoyable. The scenery is admirable. The ballet contains some pretty girls who can dance. Frances Bishop 6-12, My Geraldine 13-19.

A cheap variety show did very poorly at Faranta's Leonzo Brothers 6-12.

Robinson's Dime Museum did as good as usual.

Jetties: Jerusalem, Le Pribat de Zamora and Mamzelle Nitouche were the latest productions at the French Opera House. Business has not been over good.—E. B. Jack, the young manager of Roland Reed, was made an Elk last week. Mr. Reed, in order to commemorate the event, presented him with an Elk's badge.—Theodore Bromley has been in town all week, industriously rehearsing and drilling the supers for the Booth and Barrett management next week. The sale of seats for the B. and B. management opened Wednesday, February, under the supervision of Joseph Levy. The sale commenced at 9 A. M.; before noon the good citizens of New Orleans had deposited over 8,000 cold dollars in the box office. I estimate that the business for the week will reach over $20,000. Hamlet, Othello and Julius Cæsar seemed to be the favorite plays.

SAN FRANCISCO.

JAN. 24, 1888.

The Baldwin and California have done an enormous business for the past week, the former with the Castleton Opera co., the latter with A Dark Secret. Dorothy has come and conquered at the Baldwin.

Haverly's Greatest Show on Earth, with Manager Cleveland at the front, opened at the Bush last night to a packed house.

The W. H. Powers Ivy Leaf comb., Mrs. D. P. Bowers, the Reilly and Wood variety party, and others, are underlined by the Bush management.

A Dark Secret turns many people away at each performance, and I believe it is good for at least a month, and will not surprise me to see it run two of them.

The Alcazar has enjoyed a week of its accustomed prosperity with Baird's Minstrels, and returned to drama last night with the stock co. in The Silver King.

The Tivoli continues The Village Coquette this week. Richard Stahl is the new conductor here, and is evidently to the manner born, as the present is the first infusion of new blood and able life I have noticed in the general work at the Tivoli since the departure of Billy Furst.

At the Orpheum there has been an excellent variety show and the choicest music during the week.

Mme. Louise Pyk, assisted by leading musicians, and under the management of Eugene Schultz, entertained a large number of her friends at Bnai Brith Hall last night.

To-night prominent amateurs will produce The Professor at the Grand. The cast is under training of James O. Barrows and the management of Charles Knox.

Items: Bolossy Kiralfy has copyrighted "Les Coquettes," his new ballet.—Carleton's Dorothy costumes are new and beautiful, they having been seen the past week for the first time anywhere. I cannot say as much of Rose Beaudet's in Merry War; it is very unbecoming and ill arranged.—Three count 'em, count em Three of them and they are Haverly's, Baird's and the Georgia Darkeys all in San Francisco at once. Dockstader, take notice.—It is said A Run of Luck or Lost in New York will follow the present California attraction.—A severely sprained ankle calls my friend John F. Thrum away from the editor's chair of the *Music and Drama*. Meantime Charles H. Day fills the vacancy.—Alfred Bouvier has suffered with a "big arm" lately from vaccination. He is out again, and despite his sufferings the enormous business of the Baldwin and California make him the best humored man in town.—Santa Anna will have a new theatre.—Mr. and Mrs. William Emerson may go to New Orleans and the North, while the new theatre approaches completion here on Market street.—It is a pleasure to see the earnest, handsome face of Bob Eberle, the new manager at the California. Eugene Schultz will pilot some novelties in the musical line of coast attractions.—Bertie Crawford, the new diva at the Tivoli, enjoys a popularity like that of the late Dingeon reign.—Charles J. Edmonds' return to the stage was signalised last night by a hearty demonstration of approval at the Alcazar.—Helen Dingeon has not signed with E. E. Rice.—Washington Irving Bishop is in the city, but will leave shortly, resuming his tour with the Bush street management.

CINCINNATI.

The success of the Bostonians at Heuck's was an assured fact from the opening night, and despite the wretched weather which characterized the week the engagement can be chronicled as the most successful of the season. Agnes Huntington, Tom Karl, W. H. McDonald, Camille Muori and Marie Stone captured the honors of the week. Fatinitza, excellently mounted and superbly cast, brought out the S. R. O. placard on the evenings of its presentation. This week Nan's Acre Lot with Carrie Tutein in the main role, followed 12 by Deacon Brodie.

Emmet's engagement which closed 4 at the Grand was marked by an excellent attendance, a fact that bespeaks the popularity of the artist. The current week will be devoted to Julia Marlowe in a repertoire including Ingomar, Romeo and Juliet, Twelfth Night, The Hunchback, Lady of Lyons. Held by the Enemy 13.

Joseph Murphy closed an entirely successful week at Havlin's. Kerry Gow and The Donagh constituted the programme. Support excellent. Frank Mayo in the Royal Guard and Nordeck 6-11; J. B. Polk in Mixed Pickles 12-18; Agnes Herndon 19.

Frank Frayne and his menagerie filled out the week, closing 4 at Harris' Theatre with goodly results from a box office standpoint. Chanfrau in Kit 6-11; Pat Rooney comb. 12-18.

Emily Soldene's Burlesque co., with Sara in her high kicking specialties as a supplementary attraction, proved an attractive card past week at the People's. This week, Early Birds Novelty and Burlesque co., followed by the Sheffer and Blakely comb.

The week just closed at the Casino with Henderson's Pickpockets of Paris. The play itself is a rehash of the Pavements of Paris and Lights o' London. This week, Charlotte Thompson in Drifting Clouds.

Facts: Harry Lewis died 3, at his mother's home in Covington, Ky., of consumption. Deceased was in his 30th year. During past three years deceased had been interested in Miles' Eastern enterprises. Poor Harry was generous to a fault, and a thorough friend in every sense that the word implies.—A very promising debutante, in the person of Miss Dunbar, of Columbus, appeared 4, at Harris' Theatre, in Frank Frayne's support.—The Casino management generously donated the entire receipts of the final performance to the co.—A Dark Secret, Around the World in Eighty Days, She, and the James-Wainwright comb. are among the bookings at Heuck's.

BALTIMORE.

Natural Gas drew good attendance to the Holliday Street Theatre. It was one of the funniest shows of the kind that we have seen this season. The dialogue was crisp and bright, the situations ludicrous, and the music introduced well selected and well sung. Girard, Donnelly and Gilbert are a trio of comedians calculated to extract fun from almost anything, and they do not let an opportunity escape them. Amy Ames' Kitty Malone is a character that belongs to her. Katherine Howe and May Yohe sang nicely, and Rachel Booth was as cute as always. Evangeline, under the management of W. W. Tillotson, opened with flying colors and a good house on Monday night. Next week, Dixey's Adonis.

Over the Garden Wall had a good week of it at Ford's Opera House. George S. Knight played Julius Sniz, Sr., with an unctuous humor that is irresistible. His recitations and his songs never fail to catch an encore. Mrs. Knight's costumes were marvels and a source of constant admiration to the world feminine. The novelty of the performance, however, was the electric exhibition of Herr Rosner, which was as enjoyable as it was novel. Evans and Hoey began a week's engagement on Monday night in A Parlor Match. Next, Thatcher, Primrose and West's Minstrels.

Rosina Vokes and her co. intended last week to give but few performances at the Lyceum, but finished the week out, with matinee on Saturday, and had a series of large and brilliant audiences. The bill each evening was made up of two or more plays, which were given with a smoothness and artistic finish that were delightful. Stoddard's Lectures begin on Thursday night with "Travels in Sunny Spain."

Hoop of Gold with Harry Courtaine and Frank Norcross in the cast closed a fair week's business at Forepaugh's Museum. This week Louise Arnot will be the attraction. A change of bill is announced every day.

The standing-room sign was hanging in the lobby of the Academy of Music all last week during the engagement of Cora Tanner in Alone in London, and people were turned away in droves. The play was mounted handsomely. Dan'l Sully in Daddy Nolan opened with a big Monday matinee. The Corner Grocery will also be given during the week. Next, Gus Williams.

The Mignani-Siegrist Specialty co. gave a mediocre variety programme at the Monumental Theatre to business that ranged from fair to good. This week the Rentz-Santley party is playing its third engagement here this season. Next, Hyde's Specialty show.

H. J. Thompson appeared at Front Street Theatre all the week in For a Life to good houses. C. C. McCarthy, supported by William Cronin is the current attraction. Next, Skipped by the Light of the Moon.

LOUISVILLE.

Frank Mayo in The Royal Guard and Nordeck, did not receive the patronage he deserved. The Royal Guard is a very skillful dramatization of Dumas' Three Guardsmen and, while, of course, differing much from the story of the novel, the distinguishing characteristics of the characters therein are retained.

The event of the week was the appearance of Margaret Mather as Juliet at the Masonic. With magnificent special scenery, historically correct costuming and an unequalled cast the performance stood forth as one of the most remarkable ever given here. Miss Mather has a sensible conception of the famous part and youth and beauty to aid her in its interpretation. Patti Rosa finished the week with Bob and Zip to fair business.

Edwin Arden in Eagle's Nest was the attraction at Harris'. Good business the rule. Pat Rooney in Pat's Wardrobe 6-11.

Sid France in Dead to the World and the James Boys drew large business at the New Buck. Emily Soldene 6-11.

Items: The boom is still on at the Grand Central. Gibson and Davis remain another week.—The Philharmonic Concert 7 will be largely attended.—Nothing to equal the elaborate scenery brought by Maraget Mather has ever been seen here.—Sid France has played Skid in Marked for Life over 6,000 times.—Fred Marsden, the playwright, paid a flying visit here during the week. He assisted at rehearsals of a new play of his, to be done by Patti Rosa, and then away to Chicago to see another actress on a similar errand.—James B. Camp, who will bring Booth-Barrett to the Exposition at popular prices during the month, is booked by Daniel Quilp of Burning of Moscow fame.—Negotiations are now pending for a Josef Hofmann season here.—The Masonic announces that Mary Anderson will appear there in Feb., 1889.—Frank Mayo dislikes the oft-mentioned assertion that he is Davy Crockett in all he undertakes. He uses some very vigorous language in this connection.—Douglass White, of My Geraldine co., made a big contract while here. His co. goes to 'Frisco via New Orleans and returns East via Portland, Oregon and Helena, Montana.

BROOKLYN.

At the Park Theatre people were turned away last week, Richard Mansfield in Dr. Jekyll and Mr. Hyde being the attraction. George F. Knight played Rudolph on Monday evening to good business. Next week the Boston Ideals.

Jim the Penman crowded the Brooklyn Theatre all last week. She was produced on Monday evening. The audience was large. Next week The Lights o' London.

Gus Williams in Keppler's Fortunes did well at the Grand last week. Milton Nobles produced his new play From Sire to Son for the first time on Monday evening. The attendance was good.

The Silver King, which drew good business last week at the Criterion, was succeeded on Monday evening by Andrews' Michael Strogoff. The audience was of good size.

Gus Hill's co. played to large business last week at Hyde and Behman's. Reilly and Wood's co. opened to a packed house on Monday evening.

At the Standard Lucky Ranch did fairly well last week. A large audience greeted N. S. Wood, who presented The Waifs of New York on Monday evening.

BROOKLYN, E. D.

Scanlan in Shane-na-Lawn and Irish Minstrel drew crowded houses at Lee Avenue last week. Annie Pixley in Deacon's Daughter to packed houses 6-11. Maggie Mitchell in repertoire 13-18.

The Hofmann concert at the Amphion to a packed house 4. A. M. Palmer's home co. in Elaine drew full house 6. Agnes Booth, H. M. Pitt and others in the cast.

New Danites drew good houses Jan. 30-4 at Proctor's Theatre. Taken from Life to crowded house 6.

The German opera at the People's made a great hit and played to packed houses last week. Hettie Bernard Chase in Rags the Wild Cat 6. She is a charming little soubrette.

Micaliz was played to a fair business last week at Grand Theatre. Gus Hill's Specialty co. to full house 6.

The Amphion Singing Society gave a concert at the New Amphion Academy 4, and drew crowded house. They gave very creditable performance, with solos by E. S. Swalm and others of the society.

CLEVELAND.

At the Opera House Imre Kiralfy's spectacular version of The Duke's Motto, styled Lagardere, has run all the week to large audiences. J. H. Gilmour makes a lusty Henri, and Helen Tracy a statuesque Blanche. The ballets were all elaborately produced. Denman Thompson in Old Homestead 12.

Charles T. Parsloe has had good-sized audiences at the Park in A Grass Widow, and made a pronounced hit as Wun Lung. Parsloe and C. T. Vincent (the author) have a money-maker in this comedy. This week, J. B. Polk; next, Salsbury's Troubadours in The Humming-Bird.

The Cleveland has enjoyed a week of first-rate houses in The Wages of Sin. This excellent melodrama is now owned by H. R. Jacobs, who has a good co. to interpret it. Without a Home, Saved from the Storm and The Old Oaken Bucket, 6-11.

At the Columbia the Hoodman Blind co., with Fred. de Belleville and Viola Allen in the principal parts, did better than on the occasion of the last visit to Cleveland. Beacon Lights 6-11.

Items: Albert L. Drew, late of Hanlon Brothers' Fantasma, will take out a dramatic co. from here, with his wife, Inez Laziere Drew, as star.—Uncle John Eller will take out his Aladdin co. 10 to play cheap theatres.—Harold Forsberg, an old stock actor in this city, is with Beacon Lights.—Margaret Mather is booked at the Opera House.

ST. LOUIS.

There was a great improvement in the attendance at the various theatres last week. The approach of Lent had a great influence, and tended to attract the church-goers. Although Lotta has had better engagements than the one she had last week at the Olympic, she never had more enthusiastic audiences. Commencing Jan. 30 when she appeared for Treasurer Short's benefit to a packed auditorium, and including Saturday matinee when there were over 2,800 people in the house, the audiences have gradually improved. The play gave Lotta her usual chances, which she improved, and the unanimous verdict was—there is only one Lotta.

A Rag Baby paid us the regular annual visit at the Grand last week and did a fine business. There are a number of new faces in the cast and consequently the play attracted numbers who wished to draw comparisons with the casts of former seasons.

At Pope's Deacon Brodie or The Double Life had a good week's business, but not what the play deserved. It is a remarkable production; is strongly written and well acted, and Ed J. Henley in the dual parts of the good son and the thief gave a strong rendition of that arduous role. Mittens Willett surprised her friends by the dramatic force she displayed as Mary Brodie.

My Geraldine last week at the People's did a good business, and it was the second visit of the play this season. Duncan B. Harrison is fast improving, and his Phil Carroll is a good performance. Mrs. Dion Boucicault as Mary Carroll played it as she can play, and the sympathies of her audiences followed her.

At the Standard Never Say Die, with the tank thrown in, was the attraction and it played to large houses. The co. was strong and equal to their various roles. The tank was the best seen here yet. Crimes of a Great City this week, Hallen and Hart next.

Cues: There were four theatrical people here last week that are natives of this city—Mittens Willett of the Deacon Brodie co., Nellie Page of the Never Say Day, Kate Bensberg en route, and Phil Bronson late of the McCollin Opera.

JERSEY CITY AND HOBOKEN.

At the Academy good business has become the rule, and, of course, Annie Pixley drew large houses all last week. She was supported by an excellent co. and gave great satisfaction. Herrmann opened 6 for a week to an immense audience, and wonderful feats followed each other with startling rapidity. The prestidigitateur was ably supported by his clever wife and D'Alvini, the juggler. The audience was very enthusiastic. Next week A. M. Palmer's Jim the Penman co.

HOBOKEN.

H. R. Jacobs' cosy little theatre was the resort of large numbers of people all last week who went to witness Charles McCarthy's sensational drama One of the Bravest. Mr. McCarthy was supported by a good co. and was applauded at every act. This week a big audience gathered to witness the opening, 6, of True Irish Hearts, a stirring Hibernian melodrama that was received with great satisfaction. Dan McCarthy, supported by J. D. Sullivan and a good co., were the interpreters.

At Cronheim's Reilly and Wood's fine variety comb. was the attraction all last week, and immense business was the result. They gave a splendid performance that reflected credit alike on the management of the house and the co. This week a co. called the National Novelty co. opened with a fine variety entertainment, 6, to the usual crowded house. Standing-room is at a premium at this house now as soon as the curtain rises. Mr Cronheim will soon have to enlarge his theatre.

Items: It gives me great satisfaction to chronicle the universal good theatrical business in my bailiwick, and it certainly must be an indication of improvement in other lines.—The Hoboken Lodge of B. P. O. E. are under way with full sail and bid fair to make a record.—The ball of the Cronheim Association was a brilliant affair 7, and was attended by many professionals. President James Clarke was ubiquitous, and the music by Prof. Sander, leader at the Germania, was melodious. The members of the club deserve great credit for the success of the affair. The decorations were very fine. Mr. Cronheim assisted the members by all the means in his power to give *eclat* to the occasion.

ALABAMA.

BIRMINGHAM.

Opera House (F. P. O'Brien, manager): Louis James and Marie Wainwright presented their new play to S. R. O. Jan. 30. It was quite a compliment to these excellent artists playing to such heavy business just in advance of Booth-Barret comb., and is an evidence that Birmingham appreciates the effort of an actor to please: The immense audience that assembled to witness the Booth-Barrett engagement 1-2 was decidedly the most brilliant of the season. The people were unusually enthusiastic and called both the stars before the curtain repeatedly. Men shouted and women waved their handkerchiefs. E. J. Buckley came in for a large share of the honors. Notwithstanding that seats sold at $5. the house was packed both nights, everybody appearing in full dress, and made a sight seldom seen in a theatre.

Casino Theatre (Harry Walker, manager): Closed this week for repairs, but will open next Monday with an entire change in the management. Mrs. Harry Walker of Memphis will take charge. Messrs. Brewer and Mabson could not make a success, and gave way to Mr. Walter, who will run it in conjunction with his Memphis house, and says he will have nothing but the best attractions.

Avondale Opera House (George Allen, manager): Boy Tramp co. to fair business 30, and gave a very creditable performance, considering the absence of one of their leading actors, who left the co. very abruptly in Louisiana.

Mention: L. De Giro, the popular manager of the Atlanta Opera House was in the city this week.—During the Booth-Barrett performance Prof. Fred. L. Grabb's orchestra rendered in excellent style for the first time in America "Rolling Drums," a descriptive patrol.—The Kirmess by Montgomery talent will be presented at O'Brien's soon. There are 150 people in the co.—The many friends here of A. W. F. MacCollin regret exceedingly the disbandment of his excellent co. Mr. MacCollin is a courteous, polished gentleman, a hard-worker and deserving of success. His co. was the best that has visited Birmingham this season.

MOBILE.

Theatre (J. Tannenbaum, manager): Professionally the week has been bare of events. Our people are in a high state of pleasurable excitement regarding the engagement of the Booth-Barret co. Lady of Lyons for a charitable purpose was performed by amateurs, managed and assisted by Lewis Gillespie, a professional, he getting a part of the proceeds. Netted quite a sum. Play passed off smoothly, considering the talent engaged.

ARKANSAS.

PINE BLUFF.

Opera House (S. F. Hilsheim, manager): T. C. Bangs presented Francesca da Rimini to a large and fashionable audience Jan. 28. All who saw him were well pleased. Mrs. D. P. Bowers 30-31 in Queen Elizabeth and Mary Stuart to good business. The roles of Elizabeth and Mary Stuart were admirably sustained by Mrs. Bowers. This was her first appearance in this city. Patti Rosa 8-9.

LITTLE ROCK.

Capital Theatre (W. O. Thomas, manager): Frank C. Bangs appeared in Francesca da Rimini to fair business Jan. 27. Lanciotto the Hunchback, by Mr. Bangs, was a finished piece of acting. The actor was called before the curtain at the close of each act. Mrs. D. P. Bowers, supported by William G. Beach and a strong co., presented Queen Elizabeth, Old Love Letters and The Jealous Wife, Mary Stuart 1-3; good business. The appearance of Mrs. Bowers was really a treat to our people. William G. Beach ably shared the honors. White Slave 8-9.

FAYETTEVILLE.

Wood's Opera House: The finest performance of the season took place Jan. 3 by F. C. Bangs in Francesca da Rimini. The audience were wild with satisfaction, and Bangs has certainly captured our little city. Misco's Magic Talisman 14; Leech and Stevens' Ten Nights in a Barroom 18; Hallen and Hart 28.

HOT SPRINGS.

Opera House (I. L. Butterfield, manager): Mrs. D. P. Bowers and co. presented Queen Elizabeth and Mary Stuart 27-8, with Old Love Letters and The Jealous Wife at matinee. Mrs. Bowers meets the full requirements of the legitimate and drew good houses. The support of W. G. Beach is commendable.

FORT SMITH.

Grand Opera House (George Tilles, manager): Salsbury's Troubadours in The Humming Bird drew a large house, Jan. 28. This is the best play the Troubadours have had. Nellie McHenry is the same jolly girl as of yore and as Sally Styles made a delightful if unconventional lady's maid. A fair house greeted F. C. Bangs, 30, in Francesca da Rimini. Mr. Bangs presents a strong conception of Saneiotto. His support fair.

CALIFORNIA.

SAN BERNARDINO.

Opera House (Plato, Lesher and Hyde, managers): A jammed house greeted Boston Double U. T. C. co. Jan. 25. This play is always well patronized here, and big houses can be safely counted on. Woody Brothers' Male Quartette 29. The Grismer-Davies co. opened here 3 in Rosedale. Mr. Grismer and Miss Davies are probably the best known and most liked theatrical people on the Coast. They were warmly received.

SAN DIEGO.

Louis Opera House (Plato, Lescher and Hyde, lessees and managers). Webster-Brady co. in After Dark, Lynwood and a dramatization of Haggard's romantic "She," by William A. Brady, to good audiences during engagement of Jan. 18-31. The plays were fairly well performed and stage-settings excellent.

SACRAMENTO.

Clunie Opera House (H. S. Church, manager): The Howard Athenæum co. played to houses packed to the doors 23-4. As a whole it is the cleverest specialty co. on the road. That it met with a "howling" success goes without saying.

Items: Hoey and Dailey still remain on exhibition at their usual places, smiling benignly on the people as they deposit their pieces of cardboard at the doors.—H. S. Church has retired from management. Hereafter the theatre here will be under the management of the owner's agent. L. Henry retains his position as treasurer. D. J. Simmons will act as booking agent under commission.

LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): Kiralfys' Around the World in Eighty Days drew large houses Jan. 23-8, and was cordially received. McFaden's Double Uncle Tom co. hold forth 30, drawing the usual crowd of mourners, who never seem to tire of the old play. Grismer-Davies co. 13; Haverly's Minstrels 20, and Booth-Barrett 27—week each.

Pavilion (McLain and Lehman, managers): George Wessells and a good co. produced Michael Strogoff and White Slave to good houses Jan. 23-8. Next week they will be seen in Stranglers of Paris, Danites and Called Back. Wilber Dramatic co. 6-March 5, to be followed 5 by Pyke Opera co. for same period of time.

SAN JOSE.

California Theatre (C. J. Martin, manager): Neil Burgess in Vim, with good support, filled the house Jan. 19. Baird's Minstrels drew good houses 20-1, notwithstanding rainy weather. Benedict and Goodyear were on the ends, and maintained their positions as favorites with our people. A. R. Wilber's co. closed a very successful engagement 28. The co. produced the following plays: Stricken Blind, Streets of New York, Two Orphans, Planter's Wife, Banker's Daughter, Esmeralda and Van the Virginian.

STOCKTON.

The opening night of A. R. Wilber's Comedy co. was most successful at the Avon (Humphrey and Southworth, proprietors,) the theatre being packed from pit to dome. The play, Stricken Blind, was excellently mounted and well performed. Streets of New York, Jan. 30; Two Orphans, 1; Planter's Wife, 2; Banker's Daughter, 3; matinee of Esmeralda, 4 and evening Van, the Virginian. Prices extremely low.

COLORADO.

DENVER.

James O'Neill closed his third Monte Cristo visit at the Tabor Jan. 28. The week's engagement was the usual success, though, perhaps, not so large as the two in past seasons.

The Howard Athenæum Specialty co. opened Jan. 30 to a large house. It occupied the Tabor stage the entire week. A better lot of specialists has never appeared upon a Denver stage. They received substantial support. Effie Ellsler in Woman Against Woman and Egypt week of 6-11.

At the Musee, where piratical versions of copyrighted plays constitute the repertoire of the cheap crowd, which forms the stock co., a revival of the sensational Montezuma was a recent bill. Now Laura Dainty is there in A Mountain Pink, supported by the Musee co.

Small Talk: The Denver Chorus Club has in active preparation a rendition of the oratorio of The Elijah. It will probably take place 22.—Flora Irwin, of the Specialty co., in making her change, Monday night, to a male character, forgot to remove her eardrops, and wasn't aware of the fact until her sister informed her in the middle of the act.—We are in possession of a real electric wonder in the person of Lena Loeb, aged sixteen. She gave an exhibition of the Lulu Hurst order, at the rink, Monday night, to a crowd. Miss Loeb is to tour the country as the "Colorado Wonder," and will have a clear field, since the buxom Lulu retired to the Georgia farm with a cool $100,000. Miss Loeb is said to have opened her tour last night (Thursday) in Cheyenne.—The circuit is played 6-11 by the Howard Athenæum co., one night in Colorado Springs, three in Leadville and two in Pueblo.—Advices of a recent date speak in high terms of the new theatre there, owned by Buddecke and Diehl. The account says the scenery is now in place, and consists of fifty pieces painted by Graham, of Kansas City. The two drops are said to be artistic in workmanship. The stage is supplied with patent footlights, there being no gas in the town. There are two neat dressing rooms. The house has a ground space of 50x125 feet, and a stage opening of 30 feet, depth 25 feet.

CONNECTICUT.

NEW HAVEN.

Hyperion Theatre (G. B. Bunnell, manager): The last two lectures of the Stoddard course upon Lord Byron and Constantinople were delivered to large audiences Jan. 31. Theodore Thomas gave perhaps the best orchestral concert ever enjoyed in this city 1. The selections were exclusively from Beethoven and Wagner. The symphony was the incomparable Seventh. The soloist, Carl Baermann, is too well known as an interpreter of Beethoven to require comment. Sol Smith Russell in the nonsensical Bewitched certainly made a hit 4. Attendance at both performances good.

New Haven Opera House (Horace Wall, manager): Josef Hofmann, the child pianist, after all due warning, took his audience by storm Jan. 31, through the tenderness of his years and the richness of his talents. Robert Downing 7-9.

Bunnell's Opera House: The Bennett-Moulton co. in its repertoire drew very well last week, and was well thought of. The present week opened with Harry Williams' Specialty co. Hettie B. Chase in Rags 13-15.

MYSTIC.

Opera House (Ira W. Jackson, manager): The Close Shave co. to fair business Jan. 31-1. This musical comedy seemed to take with the public, and each song was enthusiastically applauded. The co. became favorites here at once. Stedman's Comedy co. in Our Boarding House 23.

HARTFORD.

Opera House (Jacobs and Proctor, managers): The Two Johns Jan. 30, two nights to fairly good business. The week closed with Taken From Life, and though the audiences were not large yet this strong drama was well received, the entire co. having enthusiastic recalls. Company K (amateurs) minstrels 9; Mam'zelle 10-11.

Items: The Bennett and Moulton Opera co. open for week of 6 at Allyn Hall.—James A. Brady for many seasons the popular advance of the Wilbur Opera co. was in town the past week booming Mam'zelle. Mr. Brady has a host of friends everywhere, among whom he is an ever welcome visitor.—The Taken From Life co. made the extraordinary jump from New Orleans to this city. They cancelled all Southern dates and will proceed over the Jacobs and Proctor Circuit.

MERIDEN.

Opera House (T. H. Delevan, manager): Leomo and Daly gave their very charming entertainment Jan. 30-4 All the World Over, consisting of panorama with all the pleasing dioramic effects. The paintings are grand, the lightning perfect, and the mechanical scenic illusions effective, and the intermissions very pleasing sketches, the whole receiving merited applause from good houses during the week.

WATERBURY.

Jacques Opera House: P. S. Gilmore and his military band occupied the house Jan. 30, delighting a large audience. Sol Smith Russell in Kidder's new play Bewitched 3, supported by a good co., attracted a full house. Bewitched gives the star every chance to display his abilities. Miss Dudley as Stella won much applause.

NEW LONDON.

New London Opera House (J. A. Wilkinson, manager): Stanley Macy's C. O. D. Jan. 30-1. This favorite did not attract as large audiences as formerly, when playing Kindergarden. W. J. Florence in a double bill. Business fair, a local attraction, the G. A. R. Fair, attracting a large number who would otherwise have attended.

DAKOTA.

WATERTOWN.

Grand Opera House (John Brock, manager): Richard Foote, tragedian, supported by Eva Benton, to good business Jan. 30-4. Minnie Maddern co. also Felix Vincent co.; each did satisfactory business in spite of snow blockade.

DELAWARE.

WILMINGTON.

Academy of Music (Proctor and Soulier, managers): Katie Hart in The Quaker's Child drew large audiences Jan. 30-1. The Westons' Way of the World was given to crowded houses 2-4. Macy and Bruno's musical comedy C. O. D. opened to good house 6. Florence Bindley in Excitement 9-11; Kimball's Mam'zelle co. comes 13-15; C. T. Ellis, return engagement, 16-18.

Grand Opera House (J. R. Baylis, manager): Atkinson and Cook's co., with Annie Louise Ames leading, opened a week's engagement in The Danites to good business. R. B. Mantell in Monbars 13; Casino Opera co. 15; the Hanlons' Voyage en Suisse 20; Louis James, 24.

DISTRICT OF COLUMBIA.

WASHINGTON.

Society People stood nobly by Mrs. Potter at the National last week, but the average theatre-goer got enough seeing her once. She is better worth looking at than the average woman, but is otherwise very, very disappointing. I never saw a worse performance of Romeo and Juliet, all round, in my life, and I had been led to expect something extra fine. Henry Lee as Mercutio rather carried off the honors, and I never saw him appear to such poor advantage. Kyrle Bellew was "lovely" as the Prince in Loyal Love, but not at all so Romeo. Many in the audience laughed clear through. I felt more like weeping to see a woman with the beauty and intelligence of Mrs. Potter do anything so badly. National Opera co. this week. Advance sales very large. Next, She.

Robert Downing drew only moderate houses to Albaugh's. Few want to see Spartacus more than once, I fancy. This week, Robert Mantell in Monbars. Next, Evangeline.

Hardie and Von Leer to good business in On the Frontier, at Harris'. Edmund Collier this week in Jack Cade, Metamora, Damon and Pythias and Richard III. Next, Ada Gray in East Lynne.

The Mignani-Siegrist Star Specialty co. at Kernan's 6-11.

Items: Mrs. Potter was too much occupied with rehearsals to accept the many social attentions proffered her, greatly to the regret of her many friends.—James Barton Key was quite prostrated Tuesday by the news of his sister's death, and went away to attend the funeral.—William E. Spalding, at one time proprietor and manager of the National Theatre, died last Friday at his home in this city.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Rhea

with matinee, to fair business, Jan. 27 8. Co. first-class. With two exceptions the audience was the largest Saturday night attendance that the theatre has had in three seasons. Jim the Penman 1-2. May Brooxyn as Nina received an ovation. She was twice called before the curtain. George Edgar and Wright Huntington as Ralston and Percival, respectively, are both finished actors. They were the recipients of repeated applause Lewis Baker as Redwood was capital, and he made a decided hit. Fannie Jackson, who was here with the Ford Dramatic Association two years ago, played her part well. She was received with applause and was presented with baskets of flowers.

ATLANTA.

De Give's Opera House (L. De Give, manager): Rhea, with matinee, to good business Jan. 30 31. The audience at matinee was unusually large. Pygmalion and Galatea was splendidly performed and well received. Wilson and Rankin's Minstrels, 1, gave the best performance of the kind seen here in a long time, to a large house. Emma Abbott Opera co. 2-4 and Saturday matinee to splendid business. Miss Abbott is very popular here and always draws well. Her co. is regarded as being unusually good, and Montegriffo, the tenor, shared the honors with the star. Mrs. Potter 9; Fred. Warde 10-11.

AUGUSTA.

Market Hall (S. H. Cohen, manager): The Madison Square success, Jim the Penman, to very good business Jan. 30-1. James O'Neill in Damon and Pythias, Galba the Gladiator and Gaston Cadol, 8-9. The audiences were not what they should have been. O'Neill is a conscientious, painstaking actor, though his support is not so good as when he was here before.

MACON.

Academy of Music (H. Horne, manager): McIntyre and Heath's Minstrels Jan. 27 to excellent business. Some of the acts are clever, while some are stupid. The Emma Abbott Opera co. delighted large audiences 31-1, with matinee. Il Trovatore and Ruy Blas were presented, with Miss Abbott in the leading roles. Martha was the bill at the matinee, with Helene Bertram as Lady Henrietta. She is young, handsome and possesses an excellent voice. Lizzie Annandale was presented with a beautiful basket of flowers, compliments of the telegraph operators.

ROME.

Nevin's Opera House (Frank P. O'Brien, manager): Mlle. Rhea in Fairy Fingers, to good business, 1.

ILLINOIS.

BLOOMINGTON.

Durley Theatre (Fell and Perry, managers): Minnie Maddern Jan. 27-8 to large and appreciative audiences. Pete F. Baker 31; good business. Agnes Herndon 3 in her new play, A Masquerade, to fair house. May Blossom 4 to crowded house. The co. includes Dora Boyd, of this city, who has made such a hit in the "old maid" character. Jarbeau 9; Cora Van Tassel 10; Gorman's Minstrels 11.

QUINCY.

Opera House (Dr. P. A. Marks, manager): Beach and Bowers' Minstrels played to the capacity of the house Jan 28 to very unsatisfactory audience. George Boniface in Streets of New York played 3 to large house. The play is in the hands of a thorough capable co. P. F. Baker 11.

MOLINE.

Wagner Opera House (Louis Fritz, manager): Messrs. Barry and Fay in McKenna's Flirtation. A large audience and excellent satisfaction given 3.

JOLIET.

Opera House (R. L. Allen, manager): Peter Baker in the great musical comedy, Chris and Lena, Jan. 30. House crowded; excellent satisfaction given. Mr. Baker as Chris and Lutie Miller as Lena were encored many times and cheerfully responded to the same. Town Lots; or, A Paper City, to good audience. Marguerite Fish, the leading lady, was unable to do herself credit on account of sore throat. Ezra F. Kendall in A A Pair of Kids 4. Audience large and immensely pleased.

OTTAWA.

Sherwood's Opera House (F. A. Sherwood), manager: Joseph Adelman in May Blossom 2, to a medium business; support and satisfaction good. Helen Blythe, 9; Sam'l of Posen, 11.

SHELBYVILLE.

Opera House (Philip Parker, manager): McGibeny Family appear, 10. The advance sale is large.

DECATUR.

Smith's Opera House (F. W. Haines, manager): The past two weeks have been quiet ones in amusement circles. Last week Coup's Horse Show held the boards and played to good business. It was a good attraction and the Elliot family made hosts of friends by their peerless bicycle riding. P. F. Baker had a fine house and played Chris and Lena very satisfactorily.

ROCKFORD.

Opera House (C. C. Jones, manager): Ezra F. Kendall in A Pair of Kids Jan. 28; fine house. Barry and Fay, and a bevy of pretty girls in McKenna's Flirtation 30, pleased a fair house. Agnes Herndon presented her new play, A Masquerade, to good house, 2. John Dillon in Wanted the Earth 3, to fair house.

AURORA.

Frank Howard as Sam'l of Posen drew a big house to Coulter's 1. Mr. Howard was not quite the equal of M. B. Curtis in the part of the commercial drummer, but he did remarkably well and was fairly supported. Town lots, or A Paper City, 3 4. Considering that their performances here were the third and fourth rendition of the play in public, the company did exceedingly well. The play is a comedy satire on the "speculative craze," and with a few changes in the people it should score a decided hit. Miss Marguerite Fish takes two of the leading roles.

Item: Several new people were added to the Town Lots co. here, and the party will be further strengthened for their Chicago engagement.

CAIRO.

Opera House (Thomas W. Shields, manager): The house remained closed during the past week. Roland Reed, 9; Kate Castleton, 10. THE MIRROR can be found on sale at Coleman's bookstore, 711 Commercial avenue.

ELGIN.

DuBois Opera House (Taylor and Jenks, managers:) Maggie Fielding's Comedy Ideals, under the management of D. J. Ramage, opened their season here Jan. 31-1, in Mulhoon's Picnic and Upon the World, to fair business. The co. is about up to the average. Frank Howard in Sam'l of Posen, to light business 2. The co. is excellent. It was well received, some local hits being especially applauded.

Items: An attachment was served on the A. W. Hadfield Equine co. for printing, advertising and livery bills. They now threaten a law suit for $6 000 damages, claiming the proceedings were illegal. Mr. Gutman, manager Sam'l of Posen co, wishes to warn managers against B. F. Dodson, his former advance agent, whom he has discharged for alleged crooked work.

PEORIA.

The Grand (Lem H. Wiley, manager): New York Ideal Opera co. in Robert Macaire and Giroflé-Girofla, to fair houses, 3 4. McGibrey family of fifteen members to fair audience, 1-2. They travel in a special car fitted up elegantly. Cora Van Tassel in Hidden Hand, 9-10; Gorman's Minstrels, 11-12.

INDIANA.

INDIANAPOLIS.

At English's Patti Rosa appeared to very good houses Jan. 30-1, producing Zip, Bob and Love, and Duty, the latter a new play of considerable merit. The co. while here rehearsed a new play, Imp, Miss Rosa taking the title role.

The Grand: Fred. Bryton in Forgiven. The weather interfered with the attendance, but houses were good.

Muggs' Landing drew the usual crowds at the Museum Jan. 30-4. Scott and Mills in Chip o' the Old Block 6-11.

Elbow Shots: John G. Dickson of the Museum box-office is soon to be married.—Rag Baby, Duff Opera co. and Held by the Enemy are early bookings.—Manager Dickson and Talbott with a party of newspaper and railroad men departed for a grand rabbit hunt 4.—Maganon, the new Indiana opera, by Prof Barclay Walker, is now under rehearsal for another local presentation. It will occur at the Grand during the present month.

SOUTH BEND.

Good's Opera House (J V Farrar, manager): The Catholic Dramatic Association, a local co., presented Ten Nights in a Barroom to crowded houses 3. Ike Partington 8-9.

LEBANON.

Grand Opera House (J. C. Brown, manager): Fisher's Cold Day co: fair business; poor performance Jan. 31. Stetson's Uncle Tom's Cabin 1; every seat below was sold before the doors opened; standing room was at a premium before the curtain went up. Benedict's Monte Cristo played to fair business 6; Al. G. Field's Minstrels 22.

FORT WAYNE.

Masonic Temple (James H. Simonson, manager): Hanlon's Fantasma did a tremendous business 2-4. The drawing power of Fantasma is simply phenomenal—a week stand could be profitably played here. Natural Gas 11; Jennie Yeamans 13; Si Perkins 15; Ezra Kendall 18.

Pat Rooney drew a large house at the Academy of Music Jan. 31. Manager Scott announces the following attraction: Aiden Benedict's Monte Cristo 15. It is rumored that the Academy will pass into other hands at the end of the present season, and will be almost entirely rebuilt during the coming Summer.

RICHMOND.

Grand Opera House (W. H. Bradbury and Son, managers): Aiden Benedict's Monte Cristo co. 3 to good business and a poor show. McNish, Johnson and Slavin's Minstrels 11.

Phillips Opera House (J. H. Dobbins, manager: Winnett's Passion's Slave co. 8.

Items. J. A. Dobbins joined T. J. Farron's Soap Bubble co. 6 at Pittsburg as manager. Bob Slavin rejoined his co. Jan. 30, after a long illness.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): James O'Neill in Monte Cristo to large audience 4; otherwise the week was bare of events.

Item: The place of the gentleman in Frank Mayo's co. who lost his hand by a railroad accident at Lima, O., is now taken by Ralph Howard, and that of Miss Graham by Miss Graves.

LOGANSPORT.

Opera House (A. H. McDonald, manager): Only one attraction this week—Pat Rooney in Pat's Wardrobe to large and well pleased audience. Ezra Kendall Pair of Kids 14; Si Perkins 16.

PERU.

Emerick Opera House (Cunne and Parks, managers): Stetson's Uncle Tom's Cabin played to a packed house 3.

Items: John Chlyster, advance agent for Monte Cristo, was in Peru Jan. 30.—L. Catlett, formerly of Peru, died in Minneapolis, Minn., of typhoid fever. Mr. Catlett was known all over the West as a variety actor, and he had many friends throughout the country.

MUNCIE.

Opera House (H. R Wysor, manager): Fisher's Cold Day co. played to fair house 3. The co. plays week of 13-18 in Detroit.

IOWA.

BURLINGTON.

Grand Opera House (John C. Minton, manager): May Blossom, a weak and amateurish performance, Jan. 30. The part of Steve Harland was in the hands of an individual who chewed up the scenery and in frenzied chest tones told his love to the great delight of the dwellers in the gallery. He unquestionably made the hit of the evening. The entire cast was weak. George C. Boniface and a capable co. in Streets of New York played big business. 4.

MARSHALLTOWN.

Woodbury Opera House (D. R. Sumbardo, manager): John D. Clifton's Ranch King co. played to poor business Jan. 31-1. They gave good entertainment.

IOWA CITY.

Opera House (J. N. Coldren, manager): Cora Van Tassel in The Hidden Hand pleased a large house Jan. 31. Miss Van Tassel is good. She deserves better support.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): The Gorman Minstrels was greeted by a full house Jan. 27. The co. is one of the best that ever visited Council Bluffs. The songs all were well rendered and well received. Several called forth hearty encores. The jokes and hits were capital. The Dancing Musketeers were fine and quite a novelty in their way. The performance throughout was first class. This was their first appearance here.

DAVENPORT.

Burtis Opera House (A. C. Man and Co., managers): gers): Salig's German Theatre co. appeared here Jan. 27-8 in Galliotta and Desdemona's Handkerchief, and were greeted by good houses. Barry and Fay drew a fair house, 11, in McKenna's Flirtation, Their performance was good. Pete Baker 6-11.

KANSAS.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Streets of New York, with George Boniface as Tom Badger, did very well Jan. 28. With one or two exceptions the co. is a good one. Salsbury's Troubadours in The Humming Bird drew a good house 30. The co. does not amount to much, but Nellie McHenry and Frank Blair are enough to amuse an audience for three hours. Beach and Bowers' Minstrels 11; Around the World in Eighty Days 13. Pete Baker 22.

McDonald's Opera House (McIntosh and Millef, managers); The John Negrotto Dramatic co. have been drawing good houses past week in Man and Master, The California Detective (Phoenix), Shadowed Life, Hazel Kirke and Lady Audley's Secret. The star and co. seem to please the class of people their band draws.

WICHITA.

Crawford Opera House (L. M. Crawford, manager): Conried's Gypsy Baron co. opened this house to large crowds of our best people (1-2) attended and the inauguration was a grand success. The co. is too well-known to need commendation from me, suffice it to say that each member is an artist, and on the whole second to very few traveling.

Garfield Opera House (J. J. Ark, manager): Hatcher and May's Colored Minstrels appeared to fair house Jan. 28.

Wichita's New Opera House: As noted above, our new house was opened 1; the building is located at the corner of Topeka and Williams avenues and is 60x145 feet in size and four stories high; the main entrance is on Topeka avenue; a stairway 18 feet wide, leading to the auditorium; the manager's office, toilet and cloak-rooms are on the second floor, to the right and left of the stairway; magnificent club-rooms and a dancing-hall occupy part of the third and fourth stories. The dimensions of the stage are as follows: Proscenium opening, 32 feet; depth, 38 feet; lift of drop curtain, 26 feet; rigging loft 60 feet above the stage. There are eight dressing-rooms, nicely furnished, a chorus and property-room, all supplied with modern conveniences; the drop-curtain is from the brush of a Chicago artist, and is elegant; the stage is supplied with fifteen sets of scenery. The house is heated by steam, lighted by gas, and has a seating capacity of 1 500. Altogether it is one of the best houses in the West, and Wichita is justly proud of it.

EMPORIA.

Whitley Opera House (H. O. Whitley, manager): Conried Opera co. in The Gypsy Baron Jan. 30, to fashionable and appreciative audience. Special features were the fine singing of Laura Bellini and the acting of Jacques Kruger.

NEWTON.

Ragsdale Opera House (Joseph B. W. Johnston, manager): Fleming's Around the World in Eighty Days Jan. 27, to splendid business. The co. contains about thirty-five people and is first-class in every particular.

PARSONS.

Edwards' Opera House (L. L. Baird, manager): Frank Bangs' Francesca da Rimini 2, to very poor business on account of weather.

ATCHISON.

Price's Opera House (L. M. Crawford, manager): Gorman's Minstrels Jan. 31, to fair house; performance excellent. This is one of the best minstrel troupes that has ever visited our city. Effie Ellsler's Egypt 1, to good house. Performance highly satisfactory. She was supported by a splendid co.

KINGMAN.

Garfield Opera House (J. M. Nickell and W. E. Smith, managers): Fleming's Around the World in Eighty Days played to a fair house Jan. 30.

LEAVENWORTH.

Crawford's Opera House (L. M. Crawford, manager): Thomas Keene in Richelieu to a packed house Jan. 30. This was Mr. Keene's first appearance in this piece before a Leavenworth audience, and he gave general satisfaction. Gorman's Minstrels gave a great performance to a big house 1. Effie Ellsler, in Laura Don's comedy-drama, Egypt, 3. The house was filled with an enthusiastic and appreciative audience. Miss Ellsler is a charming little actress, and is well supported, and certainly deserves success. A Night Off 10 11.

KENTUCKY.

LEXINGTON.

New Opera House (Scott and Mann, managers). Kate Putnam in Erma the Elf and Lena the Madcap played to fair houses 1-2. Margaret Mather in Romeo and Juliet 3. All the seats in the house were occupied. Pat Rooney in Pat's Wardrobe 4 to large house. The audience was disappointed by Mr. Rooney's non-appearance. He was sick at Maysville. The co. went on with the performance and satisfied the audience. Co. fine.

Item: The Governor and the Legislature attended in a body at the performance of Romeo and Juliet.

FRANKFORT.

New Opera House (J. W. Heffner, manager): Margaret Mather in Romeo and Juliet appeared 2, to the largest and most fashionable audience ever assembled in the New Opera House, She was called before the curtain after every act.

PADUCAH.

Morton Opera House (John Quigley, proprietor): Nellie Free co. to good business 2-4.

LOUISIANA.

SHREVEPORT.

Tally's Opera House (Leon M. Carter, manager): Mrs. D. P Bowers in Queen Elizabeth to the largest and most fashionable audience of the season Jan 24. It was an ovation deservedly tendered to a star of such renown. The supporting co. was miserably weak. It is to be regretted that an artiste of such ability will persist in surrounding herself with so poor a co. Mrs. Bowers received a curtain call at the end of each act. Charlotte Thompson presented Jane Eyre with matinee and Drifting Clouds 27-8 to fair audiences. Her support was good, especially William Yerance, Dore Davidson and Hubert Sackett.

Siftings: I had the pleasure of meeting yesterday Mr. Toomey of the firm of Knox, Albert and Toomey, scenic artists, who will fit up the new Opera House.

MAINE.

PORTLAND.

Theatre: The appearance of Maude Banks and her clever co. was greeted by a good sized audience Jan. 30, and Joan of Arc was finely produced. Dion Boucicault gave us The Jilt and The Shaughraun 3-4, and did a fine business. His support was of the finest and every character was well handled. Louise Thorndyke achieved a noteworthy success, and as Kittie in the former piece was simply irresistible.

City Hall: Gilmore's Military Band gave two fine concerts Jan. 28, and our people enjoyed a treat in band music. Miss Fritch, the soloist, was enthusiastically welcomed, and her numbers were finely rendered. Sol Smith Russell and an excellent co. appeared in Stockbridge's popular course 31, and in Bewitched this eccentric comedian had an excellent opportunity for his peculiar talents. A fine audience greeted him, and the applause was unstinted.

Items: The Park Garden has succumbed to the inevitable.—Stockbridge's final entertainment 1 was a fitting climax to his successful course.—McNish, Johnson and Slavin canceled.—The inevitable results of snap shows is bearing fruit, and managers who play them should not complain if fine shows are not patronized after fake cos.—The *Argus* has a new dramatic critic whose especial hobby is to boom the rankest and rip up the finest performances.—The heavy storms have had a disastrous effect on traveling cos. in the back towns.—I wish to return thanks to numerous friends in the profession who were most generous in their courtesies to me during a recent trip to New York.

MASSACHUSETTS.

HOLYOKE.

Opera House (Chase Brothers, managers): Le Voyage en Suisse, interpreted by the ever-welcome Hanlons drew a good house Jan. 27. Sufficient is to say that the piece runs as smoothly as of yore, but Emily Kean was sadly missed from her accustomed place in the cast. A large fire evening of 28 wrecked Murray and Murphy's business, but the few present heartily enjoyed the ludicrous antics of the famous team. Marie Louise Day, the Dorothy of the cast, is an exceptionally fine singer, and as this is her first year on the stage, if I mistake not, she has a brilliant future. Her dancing is very neat and graceful. The cornet playing of Addie Boos also calls for a word of praise. Moulton's Dramatic co. presented A Celebrated Case, Blarney Stone, Duke's Daughter, Lost in London, Ticket-of-Leave Man, Little Sunshine and Oliver Twist 30-Feb. 4 to large house. Charles D. Herman, formerly with Fred. Warde, is leading man, and the sincerity of his acting wins for him just praise from his many admirers. Jay Hunt is a great comedian, and his topical songs were rich with unctuous humor. Candor compels me to say that for a leading lady Belle Bacon is weak, Lizzie Hunt easily outshining her. Rest of co. good. Keep It Dark 14; Estelle Clayton 16.

Hotel and Theatre; Marie Louise Day, of the Murray-Murphy co., is the youngest of seven sisters, her age being but nineteen and is the only one of the seven on the stage. Her mother is her constant companion, and justly takes pride in her clever daughter's success. J. M. Hill I am sure will look to her advancement.—Mark Murphy did considerable "guying" the evening of their performance.—Phillip Hunt, press agent of the Moulton co. and a brother of comedian Jay Hunt is a clever fellow.—Manager C. H. Smith is an old-timer, and a pleasant man to meet.—Holyoke, usually a staid and moral town, had a little excitement 2 when Miss Bacon of the Moulton co. claimed she had been grossly insulted. The actress asserted that a man had been watching her as she prepared to retire. She, however, pillowed her wrath till morning dawned, when the person she suspected was invited up stairs. At the landing he was met by the actress, who severely slapped his face, and who by the way was backed by two male members of the co. The man accused is a respectable drummer of fifty-eight years. He has a family and the sympathies of our people are with him.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): Daniel Boone played to large business Jan. 31 and gave good satisfaction. There is more of a story and less gunpowder about it than the majority of border dramas. Held by the Enemy had a fairly good house 2. The piece was well mounted, the co. good and the performance neat and effective. Minnie Du Pree, the Susan McCreery of the cast, made the hit of the evening, acting the part in a manner perfectly natural and with the most seemingly unaffected simplicity.

CHELSEA.

Academy of Music (James B. Field, manager): William Lavelle in Daniel Boone appeared Jan. 30 playing before a good house. Fair co.; good performance. Sol Smith Russell in his new farcical drama, Bewitched, played before a packed house 1. He was supported by a very good co. and an excellent performance was given. Murray and Murphy 11; Ullie Akerstrom 13-8.

Item: A large and fashionable audience attended a fine minstrel show given by the Review Club of this city Jan. 31. This social club, consisting of some of the first-class men of the city, did well in giving such a fine performance and having such a great success. A minstrel show is given annually by this club.

NEW BEDFORD.

Opera House (John S. Moulton, manager): Hennessy's Minstrels drew good houses Jan. 30-Feb. 1. They presented some very fine talent and the whole show exhibited the fact that a strong and wise hand is guiding it. Daniel Boone to good house 3.

People's Theatre (William E. White, manager): Fun In a Boarding School booked for 2-3, failed to show up, said to have gone to pieces. Union for Good Works entertainment 1; crowded house.

Melting: The exceedingly severe weather of the past two weeks has been broken, and the thermometer has once more climbed up and hangs upon its accustomed nail, making the professional walking upon his inner-soles once more happy.—The Hennessy Minstrels are about to introduce a neat pleasing feature into their street parade. They have ordered from a Troy firm jockey suits of plush, each one of a different color for that purpose, and will christen them next week.—George H. C. Osborne wishes to state that the paragraph going the rounds that he has left the Hennessy aggregation is untrue. He is still their general agent and it would take big inducements to entice him away. He says he never traveled with so pleasant a party before. Mr. Osborne is a very agreeable young man and extended many courtesies to your correspondent. He thinks THE MIRROR treats the profession with exceptional fairness and liberality.—It will show what hard luck some cos. are having in New England when it is chronicaled that one hotel has been "hung up" for nearly $400 this season. New Bedford seems to have been the rock upon which numerous small craft have been wrecked. The city is being overworked in show line, and this is especially true of the minstrel business—three days week before last, three days last week, and Hi Henry's this week.

WORCESTER.

Theatre (Charles Wilkinson, manager): The business of last week was good. Held by the Enemy, Sol Smith Russell and the Two Johns were the attractions. A little fresh scenery would be a good addition to Held by the Enemy co. The Drummer Boy has the week of 6-11; J. Z. Little in The World 13 5; W. J. Scanlan 17 8; Lilly Clay Burlesque co. 20-1; She 22-3; Michael Strogoff 28-9.

Items: Agnes Stone paid a flying visit to her family from Boston last week. The people are anxious to see her here in Dorothy.—Mechanics Hall is to be occupied next week with a Wild West show.—Bristol's Museum continues to give three daily performances to good houses.—Manager Wilkinson says that he never saw a season where there has been so much canceling of dates. He says he is hardly sure of any thing now until the co. arrive. The late severe weather and snow blockades has had much to do with this.

LYNN.

Music Hall (James F. Rock, manager): Burke and Burton's Minstrels divided the week, Jan 30-4, with Lovenburg's Phantasies. The former co. did a good business at cheap prices and gave the best of satisfaction. The Phantasies did not fare so well, but gave excellent and novel performances. Prof. Lovenburg's performance on the musical glasses was very fine, and the little tots, Addie and Estelle, captured the hearts of all.

Items: Billy Burke is a resident of Lynn and was given a warm welcome by the boys, who presented him with an elegant gold-headed cane.—The Mozart Concert co. of New York gave a concert in the People's Course at Odd Fellows' Hall. 5. This is the last Sunday evening concert that will be allowed in Lynn this year, as our city government, controlled by a lot of religious fanatics, have undertaken to force the people to go to church.

FITCHBURG.

Whitney's Opera House (J. W. Ogden, manager): Murray and Murphy in Our Irish Visitors drew a large house Jan. 30. Stedman's Our Boarding House co. failed to please a small audience 1. Rufus Scott's co. gave indifferent satisfaction in Thrown Upon the World 3; fair business.

FALL RIVER.

Academy of Music (Thomas R Burrell, manager): After an absence of five years W. J. Florence returned Jan. 31 and gave us Husband Hunting and Dombey and Son. Mr. Florence was as clever as ever. Business hardly fair. Hennessy Brothers' Minstrels in a repertoire of chestnuts to small house 2. Daniel Boone co 4 had a strong night, but it drew a big top-heavy house.. The bowie-knife duel between Boone and the Indian is the best thing in it. John S. Moulton Dramatic co. 6-11.

Items: Local members of the Mystic Shrine presented Mr. Florence with two floral designs at the close of Husband Hunting.—Trying a performance on the dogs is an old expression, but I never saw it done until the night of Hennessy Brothers' Minstrels. The manager has a handsome bull pup who witnessed the entertainment from one of the back seats is actually becoming a skeleton.

MILFORD

Music Hall (H. E. Morgan, manager): Bishop's Muggs' Landing co., with Victoria Temple as star, pleased a good-sized audience Jan. 31. Colonel L. F. Copeland lectures 9. Mrs. D. J. Sprayne, who resides in town has joined her husband, the genial manager of Charles L. Davis, at Philadelphia.

NORTHAMPTON.

Opera House (William H. Todd, manager): B. F. McCoy, supported by local post of G. A. R. has been playing to crowded houses all week of Jan. 30-4. R. W. Irwin, of the Opera House orchestra, made a hit as Jack Arlington.

BROCKTON.

City Theatre (W. W. Cross, manager): W. J. Florence appeared in Dombey and Son and Husband Hunting to a small but well pleased audience Jan 30. Peck and Fursman's co. presented Daniel Boone to a heavy upper house and gave evident satisfaction 1. The Arabian Nights filled the house, 3-4. The performance seemed to please everybody. The costuming and scenery was the finest ever seen in a spectacular play on the City Theatre stage.

LAWRENCE.

Opera House (A. L. Grant, manager): Murray and Murphy in Our Irish Visitors to an audience of 2,000 people, 3. Co. fine.

Items: Lodge 65 B. P. O. E. presented Mr. Murphy with an Elk's medallion and Mr. Murray with a gold-headed umbrella, 3.—T. A. Sweeney, acting-manager for J. M. Hill, was formerly interested in the Opera House.—Elks held their first ladies' social night, 5, when the Murray and Murphy co. gave a concert which was greatly enjoyed by those present.—Josie Domaine, of the B. and M. Opera co, also sang very acceptably.—Manager Grant and his able assistant, Joseph Flynn, were "caned" by the ushers night 3.

SALEM.

Mechanics' Hall (Andrews, Moulton and Johnson): The Tourists; fair house, Jan. 30. The World to large and well-pleased audience 3.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Ullie Akerstrom had a week of good business Jan. 30-4. Renah, Hidden Hand, Peggy, Child of the Regiment, Annette and Pearl of Savoy being the bills presented. Miss Akerstrom has lost none of her versatility and magnetism, which, combined with unusual pluck, perseverance and originality, more than entitles her to the popularity she enjoys. Moulton's Dramatic co. 11-14. Richard O'Gorman 23, Modjeska 29.

Items: Harry Clapham, Jr., of Keep It Dark, and W. D. Turner ahead of the Tin Soldier are here. The Noble's Happy Thought co. played The Galley Slave, Monte Cristo, Colleen Bawn, Woman Against Woman and The Phoenix (the last heavily) at North Adams last week.—Mrs. W P. Mattoon, well known among the profession, and who I number among my best friends, is to benefit at the performance of The Musketeers 9. At the head of the Springfield Opera Club her efforts have been indefatigable in behalf of numerous charities, and it is sincerely to be hoped that the testimonial will be a "bumper."

NEWBURYPORT.

City Hall (George H. Stevens, agent): Mestayer's Tourists under G. A. R. management 3 to fair business. With the exception of the specialties the performance was rather poor.

MICHIGAN.

DETROIT.

At the Detroit Opera House, Harbor Lights to good business was the attraction Jan. 30-4. The co. is good. Emmet in Fritz 6-11.

At White's Grand Opera House, Hanlon's Fantasma was revived the first half of the week. The piece abounds in clever tricks and fine scenic effects, and general satisfaction was given. Hoyt's Bunch of Keys was the attraction the latter half of the week, and proved as funny as ever. James O'Neill will be seen in Monte Cristo 6 8, and The Little Tycoon follows.

At Whitney's New Opera House, Monroe and Rice in My Aunt Bridget Jan 30 4. with usual matinees, before large and thoroughly satisfied audiences. Hearts of Oak 6-11.

At the Casino Marinelli and the Big Four occupied the house the entire week. The stars, of course, were the old time favorites, Smith, Waldron, Haley and Martin, who kept every one laughing. Hicks and Sawyer's Colored Minstrels 8-11.

At the Wonderland, the usual attractions and good business.

Professor Gleason has been turning away people at every entertainment the past week at the Princess' Rink, in his novel entertainment of showing his control over horses. Business was so good that he extended his engagement for another week.

JACKSON.

Hibbard Opera House (W. Waldron, manager): Ada Gray in East Lynne to light house. Jan. 27-8. Hicks and Sawyer's Minstrels to fair business.

PORT HURON.

City Opera House (L. A. Sherman, manager): John F. Ward in The Doctor to a good house for the benefit of the Port Huron Guards Jan. 23. Mr. Ward as Higgins is a first-class comedian and won considerable applause.

Items: Several changes are to take place in the Opera House before next season, but nothing is yet definite as it is understood that it will be remodeled as to make it one of the finest. Electric lights have already been put in. One good move is the promotion of William M Phillips from head usher to assistant manager. Mr. Phillips is a hustler and has been connected with the Opera House for years and therefore knows its wants. He will do his own bookings in the future and promises the best attractions.

ANN ARBOR.

Opera House (A. J. Sawyer, manager): T. P. and W. Minstrels to best house of the season.

IONIA.

Opera House (K. R. Smith, manager): Jessie Bonstelle in Trixie the Romp Heiress, 3, to a fair and appreciative audience.

LANSING.

Opera House (M. J. Buck, manager): Ida Van Cortland co. to crowded houses week of Jan. 30 4. The Tavernuiers are as charming as ever. C. E. Holt has much improved since last seen here. R. C. Chamberlain deserves special mention.

KALAMAZOO.

Academy of Music (I. W. Slocum, manager): Charles T. Ellis as Gasper the Yodler, Jan. 30, had good house. The singing of himself and wife (Clara Moore) was very fine. Thatcher, Primrose and West's Minstrels Jan. 31 had packed house. MacCollin Opera co. 9-11.

COLDWATER.

Tibbitt's Opera House (George Klock, manager): Sam'l of Posen co. with Frank Howard to good house Jan. 30; good satisfaction. Boston Comic Opera co. opened to good house 2-4. Stetson's U T. co. 9.

Items: The advance for Stetson's co. will have cause to remember Coldwater judging from the reception he received at the hands of the manager of the S. M. Hotel.

CHARLOTTE.

Kellogg's Opera House (Green and Sleater, managers); Hicks-Sawyer Minstrels, Jan. 31, to good business. Singing good, balance of performance medium.

GRAND RAPIDS.

Powers' Grand Opera House (George E. Gouge, manager): T. P. and W. Minstrels again demonstrated their ability to give an excellent minstrel entertainment and turn people away, 30. C. T. Ellis in Caspar did but fair business and pleased fairly, 1. Helen Blythe in Only a Woman's Heart and The Creole 3 4. Business poor. Wellington Concert 13, Janauschek 14, Rosina Vokes 15-18.

Redmond's Grand (C. H. Garwood, manager): Herne's Hearts of Oak with James A. Herne as Terry, and fair support played to business averaging from fair to good Jan 30-4. Little Tot Winter is a most remarkable child actress. A Drummer's Life, 6-11.

EAST SAGINAW.

Academy of Music (Clay, Powers and Buckley, managers); The Helen Blythe co. played Jan. 30-1 before large audiences. Only a Woman's Heart and The Creole were the plays given. Only a Woman's Heart affords considerable scope for a portrayal of human emotions and impulses. It appeals to the sympathies. Miss Blythe gave a careful interpretation of the dual role of Edith Van Dorn and Edith Gordon, and was several times called before the curtain. Charles T. Ellis in Casper the Yodler made his first appearance before an East Saginaw audience 3. He made a very favorable impression as a singer. Mr. Ellis is the equal of any comedian before the public, and in his selections captivated the large audience present. His support was good, and the little boy and girl who assisted Mr. Ellis in some of his work charmed the audience, and proved very successful child artists.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Clara Morris presented Rene De Moray, Article 47 and The New Magdalen to large and fashionable audiences Jan. 31 1. The house was crowded to the foyer on each occasion. Miss Morris is in better health this season than we have seen here for some years, and plays her roles with her old-time vigor. Her new play Rene De Moray took finely, and the audience evidenced their appreciation of Miss Morris' admirable impersonation of Rene in demonstrative applause and repeated calls. In the most powerful scenes Miss Morris seemed to hold her audience spell-bound by her great magnetic influence. The play was finely given throughout. In Article 47 and The New Magdalen Miss Morris has no peer, and evidenced the thorough artiste in her admirable impersonations as the greatest emotional actress on the American stage. Mrs Octavia Allen, Lilla Vane, R. B. Graham, Mollie Revel, Walter C. Kelley finely played their several roles and met with favor. The engagement proved one of the best of the season. Miss Maddern 3-4 and matinee, presented In Spite of All and Caprice, to large and good houses. Miss Maddern is a charming actress, bright, clever and versatile; playing her roles in an interesting and enjoyable manner. Odette Tyler, Mary Maddern, L. R. Willard, Charles Stanley, well played their roles. A neat little co. giving a very enjoyable performance throughout.

Olympic Theatre (Edwin P. Hilton, manager): The New Mormon Queen's Female co. presenting The Mormon's Harem, drawing crowded houses during Jan. 30-4.

Item: The carnival season has been a great success. The Industrial Parade including the carnival clubs was an immense procession, taking about four hours time to pass a given point.

WINONA.

Opera House (George B. Russell, manager): Agnes Herndon in The Commercial Tourist's Bride drew a fair audience. Both the play and the support were decidedly poor. The star did very well. They were billed to play The Masquerade, but changed at the last moment.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Minnie Maddern in Caprice and In Spite of All drew very large houses Jan. 30-1, despite the fact that she has appeared here twice before in as many months. The charm of her acting had a most positive effect on her audiences, as was amply shown by repeated calls before the curtain. Odette Tyler acted admirably, and Harry DeWitt's impersonations were especially clever and amusing. Clara Morris in Rene de Moray, Alixe, and L'Article 47, attracted the best people of the city, and the theatre was filled to its utmost at each performance 2-4. Criticism of Miss Morris in the adverse sense is impossible. She controlled the feelings of her entire audience. Her support is excellent, much better than stars of such magnitude generally have.

MISSISSIPPI.

JACKSON.

Robinson's Opera House (Dreyfus and Evans, managers): Edwin F. Mayo in Davy Crockett to light business 2.

MISSOURI.

KANSAS CITY.

Hoyt's latest skit, A Hole in the Ground, has been running all the week at the Gillis to good houses.

The Ninth Street Theatre has been drawing fine houses to witness the veteran, Ben Maginley in Inshavogue. The impersonation of the Irish character is splendid. The support is good. Irish songs and dances were introduced and were excellent.

Coates: Nellie McHenry is a favorite here, and the large house that greeted her Thursday evening at the Coates' plainly emphasized that truism. The Humming Bird is an exceedingly lively comedy. Frank B. Blair as Joe Brass is a fine comedian. He's the very picture of Nate Salsbury.

Warder Grand drew a crowded house Thursday evening to give the newly organized Gorman Minstrels a reception. The minstrels gave a splendid performance; remarkable for original features.

Items: Alice Crawther, who plays the part of Nisbe in A Night Off, is a niece of Alfred Sully, the New York railway magnate, who was formerly a resident of Burlington, Ia. When the A Night Off co. was in that city a few weeks ago she was given a great reception. She has only been on the stage two years.—Mr. Dixey's assistant manager, Mr. Wadleigh, of New York, was in the city last Saturday and testified in the Dixey Mumford libel case.—Charles H. Hoyt and wife, nee Flora Walsh, left Tuesday morning for California on account of Mrs. Hoyt's illness. She has not been able to appear on the stage since the Chicago engagement.—The A Hole in the Ground co. will join them in California in a few weeks.—W. G. Smyth, representing Thomas W. Keene, was in the city Monday.—Pearl A. Young has returned to her home in this city after a short but successful engagement with George C. Miln, who has closed his season, and is making preparations to go to England. Miss Young is well remembered as Lady Anne in the production of Richard III. last season by the Delsarte Dramatic co. of this city.—The Silbons, after playing a week's engagement at Chicago, will then go to San Francisco, stopping here for a week to produce their new burlesque, A Lovely Venus, for the first time.—William Murphy, who has been the doorkeeper of the Warder Grand Opera House since its opening, has gone to Alabama, where he has accepted a position with the Gulf Railroad. The theatrical mechanics of this city have formed an association for mutual benefit.—Edward R. Royer is now head usher at the Warder Grand.—Leonard Grover's comedy drama, Our Boarding House, is running at the Museum.—Manager "Billy" Thomas, of the Ninth Street Theatre, and Manager Charlie Thomas, of the Gillis, who are brothers, look so near alike that when one of them sent his picture home recently his mother wrote back and thanked the wrong one.—Manager Fred. C. Wright, of Gorman's Minstrels, was struck over the head with a small ice pick by a waiter at the Grand Missouri Hotel Thursday evening, rendering him insensible. Happy to state no serious injuries will result, but will give the genial manager considerable annoyance. The waiter, after his cowardly assault, made his escape, and has not been captured.

SEDALIA.

Opera House (H. W. Wood, manager): A competent co., hence an enjoyable performance of Streets of New York was had before a fairly good audience Jan. 30. The E. M. Gardiner organization, with George D. Boniface at the head, is in the main commendably even and abundantly satisfy. Francesca da Rimini, starring Frank C. Bangs and Helen Leigh as leading lady, entertainment from one of the back seats. The dog is acted merited interest 4. Beach and Bowers' Minstrels played 6, and Fleming's Around the World, 16.

SPRINGFIELD.

Mansfield Opera House (Charles E. Dubbs, manager): Ben Maginley in Inshavogue did a good one night's business Jan. 28. The co. is good and the piece gave general satisfaction.

Frisco Opera House (Ed. Fahy, manager): J. B. Negratto co. closed a big two weeks' business at this house 28. During the engagement there was but one performance given to less than a crowded house.

Music Hall (J. A. Simon, manager): The stock co at this house have drawn good business for the past four months, and Jake is reported to have made a handsome thing out of the management of the house. His lease is good for eight months yet.

MOBERLY.

Hegarty's New Opera House (C. E. Craig, manager): Kate Bensberg's Opera co. gave L'Ombre Jan. 31 to small audience and filled in an off night 1 with La Claire to a still smaller house. She deserved better. Beach and Bowers' Famous Minstrels without previous announcement gave their usual performance 2 to a half house to fill in an off night.

ST. JOSEPH.

Tootle's Opera House (R. S. Douglas, manager): Gorman's Spectacular Minstrels gave two good all round performances Jan. 28 to fine business. Effie Ellsler, with a good support, presented Woman Against Woman and Egypt 30-1 to highly gratified audiences. Miss Ellsler is rapidly becoming a "household favorite" and will fall heir to that familiar phrase here at least on retirement of Maggie Mitchell, which surely must take place ere many seasons more roll round. Salsbury's Troubadours 1 to good and uproarious audience. Their new play, The Humming Bird, gives Miss McHenry better scope than ever to display her talents, and right well she improves the opportunity.

MEXICO.

Kabrich Opera House (A. Armstrong, manager): Beach and Bower's Minstrels Jan. 31, and played to a $200 house. Finest street parade and show of the season.

NEW HAMPSHIRE.

PORTSMOUTH.

Music Hall (J. O. Ayers, manager): Dion Boucicault in The Shaughraun 2, to big business. One feature of this co. is the fact that the star does not depend wholly on himself, but carries good support. An amateur minstrel entertainment was given Jan. 30, to a crowded house by the Nonpareil Associates.

Franklin Theatre (Alfred Stavers, manager): Hill's People's Theatre co., which was the week of Jan. 23, did such a good business that they remained another week, presenting well-known society plays. They closed 4 having done a good business throughout the fortnight's stay.

NASHUA.

Theatre (A. H. Davis, manager): Murray and Murphy were with us as Our Irish Visitors 2, to good business. They took immensely, including the orchestra.

Opera House (George Swain, manager): The World was presented by J. Z. Little and co. 4, to fair business only.

DOVER.

City Opera House (George H. Demeritt, manager): The World co Jan. 30, to good business. Lithographs and scenery was the best part of it. Burton and Burk's Consolidated Minstrels 2 4, with matinee, to big business, giving good satisfaction, especially Prof. Burton's trained dogs. The matinee was the largest, with one exception, ever given in this house.

NEBRASKA.

NEBRASKA CITY.

Opera House (W. B. Sloan, manager): A Night Off delighted a large audience Jan. 30. Not a "stick" in the co. Frank Lindon's Monte Cristo co opened three nights' engagement 24, presenting Monte Cristo, Damon and Pythias and Duke's Motto. Audience enthusiastic though small on account of disagreeable weather. Mr. Lindon was called before the curtain several times. As Damon he has no superior. The co. is the best ever in this city. Effie Ellsler March 1; Stewart Dramatic co. 13 18.

Items: Manager Sloan lost $60 guarantee on Music

[CONTINUED ON EIGHTH PAGE.]

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HARRISON GREY FISKE, . . EDITOR

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Collins, C. M.	Mason, John B.
Conyers, T. A.	Matthews, John
Charters, Lillian	Mandeville, W. C.
Carter, Juliet	Nicholson, Paul
Chester, Miss Marion	Owens, E. A.
Conby, James E.	Price, Edmund
Clarke, Harry C.	Paddock, H. T.
Cahill, Jennie (Mgr)	Potter, H. Fred.
Crossman, Henrietta Miss	Peirce, D. H.
Daly, Carroll	Percy, Stanhope
Dunsany, R. A.	Potter, W. C.
Dillon, Matt	Peyser, David
Delamater, E. E.	Pew, Henry
Dugmore, H. L.	Price, E. H.
Durham Sidney	Phillips, A. S.
Deihauer, Wm.	Russ ll, Harold
Davenport, E. L.	Rothstein, Fred A.
De Bar, Blanche	Rattenburg, Harry
De Rosa, John G.	Russell, Harold
Desmonde, Laura	Roberts, Chas.
Draper, W. D.	Raymond, Flit
Eichelberger, Gus	Randolph, J. W.
Flint Douglas,	Robb, Irma W.
Fontainebleau, Leona	Rhea, Mme.
Fitzsimmons, J. J.	Stuart, Mollie
Farrance, Miss L.	Stuart, May
Grange, George M.	Stein, Ben.
Gray, Alice	Shandley, Marion
Gordon, Amy	Spooner, Agnes
Gregory, Annie	Stuchey, John E.
Green, Charles D.	Sylvester, E. F.
Guiod, John F.	Stinson, Fred
Gunter, C. A.	Trego, W. V.
Granville, Walter	Travis, C. W.
Huntington, Wright	Tennis, C. O.
Hayne, Georgie	Turner, Otis
Howard, Miss A.	Throp, Florence
Harrington, Helen	Thorne, Edwin
Hardy, Frederick	Tearle, Osmond,
Hoffman, J. S.	Thompson, Maud
Hoag, Frank	Thompson, Charlotte
Habby, Frank	Thomas, Theodore
Holmes, John A.	Thomas, Battie
Hilton, John	Tagtraplstra, Signor
Henderson, A. C.	Tilden, G. A.
Hooper, DeWolf	Tannehill, F. A.
Harrison, Alice	Van Huyke, Sara
Heaps, Charles	Washburne, Clara
Howorth, John	Wilson, D. H.
Henry, Eugene	Waerra, Joe
Hall, Clinton	Whelan, M. M.
Harris, Lin	Wallace, J. J.
Hamersley, G. W.	Walton, Carrie
Hildforde, Marie	Welty, M.
Jone, Geo. W.	Walsh, J. D.
Jones, Frank	Wyrogate, Chas.
Johnson, Oliver	Wheeler, W. O.
Jarbeau, Vernona	Watermen, Edgar
Kemble, Frankie	Waters, Adele
Kellogg, Florence	White, R. J.
Kidder, C. W.	Williams, Barney
Knight, G. S.	Wodiska, Edward
Keene, J. H.	Ward, John F.
Kennedy, Harry	Woodersor, John L.
Kellard, J. L.	Wener, Ella
Kohler, A. R.	Waterman, B. F.
Kelley, W. W.	Whedon, W. H.
Lang, C. F.	Woodall, Walter
Leonard, Mabel	Ward, Ralph
Lange, Alfred	Young, W. H.
Lotta, Mme.	Zoellner, Max
Livingston, Mrs	Zeiss, Laura

***The New York Mirror has the Largest Dramatic Circulation in America.*

The New Association.

Every movement of a class toward organization excites more or less apprehension and suspicion, according to its intrinsic importance. Naturally, therefore, the embryotic New York Managers' Association is no exception to the rule. Already vague murmurs are heard against this enterprise, and insinuations are covertly made that its motives and purposes bode no good to the profession at large. It is hinted that the alliance contemplates, among other dark and dismal things, a general reduction in the scale of actors' salaries, a systematic shrinkage of daily newspaper advertising, and the adoption of "boycott" arrangements in connection with certain traveling managers and combinations that may happen to have excited the antagonism of any particular member of the Association.

Of course these rumors are highly absurd. Of course, the Managers' Association has not been started for the purpose of oppressing anybody or interfering in any manner whatsoever with prevalent theatrical methods. Of course its scheme has no reference to salaries, newspaper advertisements, or nefarious "boycotts." In short, it has nothing at all to do with individual grievances or individual greeds. If any actor imagines that it is founded on monopolistic or "union" principles let him disabuse his mind of that idea at once.

The Managers' Association was called into existence to protest against and fight a proposed act of legislation that concealed a piece of arrant political jobbery. Assurance has been received that the Husted bill will die a natural death in the committee to which it was referred. At all events it has served the good purpose of drawing our managers into a permanent organization—not merely for the protection of managers, but for the protection of the profession.

The Association's labors will be confined to legitimate and necessary ends. Its design is to oppose unjust legislative measures that are inimical to theatrical interests, and to give its influence in support of such other measures as the welfare of the guild demands. Its mission further includes a plan to settle differences by means of intelligent arbitration, without resort to the courts. If this feature alone is successfully established it will be a rich return, for it will save an immense amount of vexatious trouble and needless expense.

There are many thousands in, or connected with, the dramatic profession, and millions of dollars are invested in the business. Notwithstanding its magnitude and the extent of its ramifications the people of the stage have hitherto enjoyed practically no representation. As a step toward remedying this state of affairs the advent of the Managers' Association is encouraging and timely.

Josef and the Mayor.

The Mayor's decision that little Hofmann's performance shall be limited to four a week, including visits to other cities, meets with very general approval. The permission originally given was for four concerts, but the lad's grasping managers construed this to cover only the New York appearances, while they were privileged to take him on fatiguing journeys and cause him to perform elsewhere as often as they liked. The solicitous may now rest assured that the health and future of the young performer will not be impaired by overtaxing his powers of endurance.

Mr. Gerry has scored one good point in this lesson to Hofmann's managers. It was previously shouted from the housetops by the latter that he was kept at work solely for the purpose of earning the wherewithal to pay the expenses of his musical education. Mr. Gerry quietly said after the examination: "If you mean what you say retire the lad from public life and put him at his studies. I will produce a man who is willing to set aside the sum of $50,000 for Hofmann's support and tuition until he reaches his majority." On hearing this the managers immediately begged the question, retaliating only with insinuations as to Mr. Gerry's ability to bring forth such a philanthrophist. The President of the S. P. C. C. repeats the offer, but up to the present moment there is no sign of its being accepted.

The inference, of course, is that the managerial plea was insincere and solely urged for the purpose of securing indulgence. No doubt Impresario Abbey and the boy's parents are actuated by the loftiest aims and the most tender regard for the artistic and physical development of the juvenile genius. But it is hardly to be expected that they will do more than exploit these noble sentiments in print so long as the prodigy continues to magnetize the mighty dollar.

Personal.

PASTOR.—Tony Pastor has arranged to sail for Europe on June 9.

IRVING.—Henry Irving celebrated his fiftieth birthday on Monday last.

LEE.—Mercedes Lee is to join Rosina Vokes' company in Washington on March 12.

DE BELVILLE.—There are rumors afloat that Frederic De Belville will star next season.

HALL.—Gustavus F. Hall has recovered from his recent severe illness and rejoined the Gypsy Baron Opera company.

ROBERTSON.—Dr. T. S. Robertson took a brief vacation from his busy practice last Friday. He went to Washington and returned on Tuesday.

DIXEY.—Henry E. Dixey, on Sunday night, at Chicago, introduced in Adonis an imitation of Irving's Mephistopheles.

COLE.—Prudenia Cole sailed for Europe last week to secure a play. Miss Cole, it is stated, recently inherited $50,000 from an aunt who died in Chicago.

ARDEN.—Edwin Arden, who has starred profitably in Eagle's Nest for three seasons, is shortly to produce a new drama entitled Barred Out. He says that it will be elaborately mounted.

BISHOP.—Frances Bishop left the Muggs' Landing company at Indianapolis on Saturday night for the purpose of taking a needed rest. The step was taken by advice of her physicians.

NARCROSS.—Frank N. Narcross has been engaged by A. M. Palmer for the part of Captain Redwood in Jim the Penman, and leaves for New Orleans on Wednesday next to join the company.

COGHLAN.—Charles Coghlan's illness having continued, this week a substitute, has been obtained for the part of Ralston in the special Jim the Penman company.

WEMYSS.—Last Saturday was the eighth anniversary of the opening of the Madison Square Theatre. During all this time the faithful doorkeeper, Louis G. Wemyss, has not failed once to be at his post.

HAWORTH.—Joseph Haworth, whose vigorous performance of Paul Kauvar in Anarchy is at present the admiration of patrons of the Standard Theatre, is open for offers. He will be at liberty after Feb. 11.

CONWAY.—Minnie Conway is suing Robert Griffin Morris for unpaid salary to the amount of $1,175, which she claims on an engagement with the Kindergarden company. This Minnie Conway is not Mrs. Osmond Tearle.

DUPREE.—Minnie Dupree, whom W. H. Gillette looks upon as the "ideal" Susan in Held by the Enemy, will again be seen as the naive Southern maiden, when the play is revived for a run in New York in the Spring.

WOOD.—During the temporary illness of Ethel Greybrooke recently, Lillian Wood, at short notice, assumed the part of Nelly Denver in the Silver King and acquitted herself very creditably. Miss Greybrooke has recovered and resumed her place this week at the People's,

MINER.—Harry Miner leaves the city tomorrow (Friday) morning for a prolonged Southern tour. He will first go to New Orleans, where he will remain during Mardi Gras week; then go shooting with a party of friends through Southern Louisana; thence to Florida and return.

RICE.—Edward Rice says that he will send a hatter with each company he puts out next season. A comedian who makes a success requires an increase in the size of his tile from 6 1-2 to 7 3-4. Mr. Rice will also employ an extra hatter for his own use at the New York headquarters.

AMES.—Annie Louise Ames, leading lady of Atkinson and Cook's company, fell and sprained her knee one day last week in Norristown, Pa. Against her doctor's advice she continued to act, and the result was the company were obliged to leave her behind under medical treatment.

SEYMOUR.—William Seymour has just celebrated his twenty-fifth year of service behind the footlights, and he is only thirty-two years of age. His career has been one of honorable, useful and successful endeavor. Mr. Seymour is a fixture at the Boston Museum, a house with which he has been connected for a number of years as actor and stage-manager.

BRADSHAW.—Charles H. Bradshaw is resting on his oars after a short but very pleasant tour with The Great Pink Pearl, which closed season after the route had been extended over that originally laid out. Mr. Bradshaw said he was never with a pleasanter theatrical crew during his whole professional experience, and regretted that the tour was all too brief.

CHISNELL.—Newton Chisnell makes a rare Scotch piper in Arcadia. There might be a little more burr to his tongue, but his make up and acting make ample amends for this slight defect. His excellent acting, dry "asides," and general stage business—never overdone—appeal to the judicious among the audiences at the Third Avenue. It is said that Mr. Chisnell makes up in imitation of the late John Brown, Queen Victoria's devoted gillie.

HERRMANN.—Next week Herrmann, assisted by his clever wife, opens for a fortnight at the Fifth Avenue Theatre, under the management of John E. Warner. The programme will considerably depart from any in which the Herrmanns have hitherto been seen in the Metropolis. Mme. Herrmann takes greater prominence. Le Cocon will be a strong card. Next season the Herrmanns open early, and spend the election interval in California and Mexico.

VOKES.—Rosina Vokes has completely recovered from the illness which compelled her to close the Chestnut Street Theatre, Philadelphia, on Jan. 11, and cancel the week of the 16th ult, Miss Vokes is annoyed at the printed statement that she will be compelled to retire from the stage until her engagement in New York in April. These false rumors are unjust and calculated to injure her business. She has been acting for two weeks past, and will continue to fulfill her contracts.

PAULDING.—Frederick Paulding was offered the part of Angelotti in La Tosca by Miss Davenport, but his manager, J. M. Hill, not thinking that it was worthy the young actor's abilities declined it for him. Mr. Paulding is about equally sharing success with Margaret Mather in Romeo and Juliet on tour. The leading newspaper in Louisville said of his Romeo last week: "The character is one of the most difficult of Shakespeare's creations, and one that requires such delicate, refined, and intelligent treatment that but few actors have made great reputations in it. Mr. Paulding shared equal honors with the star herself, gave really a great representation of the character, and is the best Romeo ever seen in this city.,'

A Busy Young Dramatist.

"Yes, I'm rather busy now," said Clinton Stuart to a representative of THE MIRROR recently. "I am putting the finishing touches on a play for Daniel Frohman, the serious part of which is an adaptation from the French, but the other elements of which are original. The play is a comedy-drama in three acts, and is destined to fit the members of the Lyceum Theatre stock company. I am under contract to deliver it to Mr. Frohman almost immediately. Besides this play, I am making an adaptation of La Souris for Manager A. M. Palmer, but of it I can say nothing definite. I don't know when I shall have finished it.

"I have also had accepted for the Madison Square Theatre an entirely original play which I worked upon while abroad last Summer. I read it to Mr. Palmer, who accepted it for presentation here. It was written with a view to being played by members of his company, and has parts for all his best people, including Marie Burroughs, Maude Harrison, Mrs. Phillips, Mathilde Madison, J. H. Stoddart, E. M. Holland, Alexander Salvini, and Louis Massen. It has been named, but the title will be changed. It is a comedy-drama in four acts, the scene being laid at Aix-les-Bains, in Savoy, where I have spent a good deal of time. There is a group of American characters in it, the heroine being an American girl. There is also a cast of cosmopolitan characters—Italians, French and English. I do not care to divulge the story at present. In my arrangement with Mr. Palmer the date of production is not mentioned. I am very anxious about this drama as it is my first original play. Although I have always put a great deal of original work in all that I have done—original lines and incidents—it is but natural that with this piece, which is entirely original in plot, characters, incidents and dialogue, I should consider that I am virtually making my debut in playwriting. Of course, though, I am greatly encouraged that Mr. Palmer, who is such a good judge of plays, should have accepted it for his theatre.

"As soon as I have finished with my adaptations I shall begin work on a play for Clara Morris, the plot of which I have submitted to the lady. So my time is entirely occupied. Next Summer I shall probably begin work on another original drama though that will depend greatly on the success of my first original play."

Sidney Woollett's Readings.

There is a well marked distinction between a reader of taste and scholarship, and a professional elocutionist. The latter is constantly laying stress upon words. He is more concerned with manner than with matter. With him everything runs to pronunciation, enunciation, vocal method, and style. He might, and quite possibly would, misinterpret an author; but he would take good care to impress upon any work of that author the whole theory of his schooling. It is not surprising, therefore, that the elocutionist should become, and in spite of himself, a thoroughly pedantic person; that, in his effort to show how a thing ought to be done, he should lose sight of the thing itself. This is, without doubt, frequently the case. There are professional elocutionists, it is true, who are not pedants, whose judgment is valuable, whose teaching is really helpful, whose knowledge amounts practically to insight. But the words are not part of them. They are, when found, good friends of actors, and of whomever else that appreciates the art of expression.

There are hundreds of professional elocutionists to a single reader worthy of his hire. I think it will not be denied that Sidney Woollett is such a reader.

The newspapers have handled Mr. Wollett very gently of late. They have even used superlatives—which might properly be avoided—in describing certain of his recitals. Such words as "perfect," "unsurpassed," "unequaled," have no great value, after all. The newspapers, furthermore, have, by way of emphasizing their admiration of Mr. Wollett (for which I respect them heartily) treated him as a sort of *terra nuova*. It is pleasant to think of oneself as a Columbus, even in dramatic criticism. But they are not to be blamed altogether. Wollett has recently come before a new generation of writers and audiences. He has started, so to speak, on a fresh road of popularity. Several years ago, before I had grown familiar with his name, he was regarded in Boston and New York as a gifted English reciter, serious in purpose, disdainful of catchpenny applause, endowed with a marvelous memory. As to that memory, it is doubtful whether Woollett was ever very proud of it. There is no special virtue in it. I am not surprised at his assertion, that it is the last thing he is anxious to win praise for.

Nevertheless, his memory gives fluency to his recitals, and for that reason, if for no better one, it should be valued. A man who can carry in his head a thousand or more poems, including the long epic tales of Tennyson and the dramas of Shakespeare, might save a precious amount of time from his books. Yet Woollett is never away from his books. As anyone may infer from the *Herald* discussion over his special readings, he makes a point of comparing the various editions of a work—say of some idyl by Tennyson, who has repeatedly altered his verse—and choosing that reading which satisfies his own taste and intelligence. He has unquestionably a right to make such a choice, since poets do not always alter themselves wisely.

What I meant to say, before these last words were jotted down, was that Woollett does not pose to-day as a novelty. The popularity which he is now fortunate enough to enjoy is the same popularity which he enjoyed when he came first from England. Then he was discussed and appreciated as he is discussed and appreciated now. People are forgetful, however, and the average New Yorker imagines, probably, that Woollett is a clever reader who forced himself into prominence last season, when he gave two or three series of recitals at the Madison Square Theatre. Well, the matter is not so very important. Woollett had his audiences fifteen years ago, and he has larger, and, I dare say, brighter audiences at this moment.

He is well-known in all the large cities of our country. He has read in scores of private houses, in schools, churches, and institutes. In Newport (where he has his residence) he found himself the other day a prophet in his own country. He turned away a crowd there. He has traveled from Boston to Chicago, and his scrapbook is a load of newspaper panegyrics. Here in New York, however, one thinks of him chiefly in connection with his recitals at the Madison Square Theatre.

Last year, at this theatre, Woollett read in the morning, during Lent. This year he reads in the afternoon (Mondays, at three o'clock), before Lent. His audiences are of good size, of the highest intelligence, and remarkably attentive. They have accustomed themselves to his methods (I have seen many prominent actresses among them), and they enjoy him honestly. He is not a faultless reader, as they know. An elocutionist might contend that he has radical defects of speech. So he has. Yet he impresses one as a sound and serious reader, who understands finely what he reads; who has an unusual range of power, and who is invariably simple and direct—not an elocutionist, but an interpreter; not a pedantic finisher of phrases, but a man who reads out of his heart and imagination.

He reads with best skill and feeling two or three plays of Shakespeare (notably the Tempest), Longfellow's narrative poems, such as "Miles Standish" and "Hiawatha;" and, above all, the beautiful stories of Tennyson.

I can think of nothing in the way of pure, unaffected reading, gentler or more pathetic, than his "Enoch Arden;" nothing sweeter or more sincere than his "Elaine" and "Guinevere;" nothing more heroic than his "Passing of Arthur."

It is the intelligent actor, I believe, who is most likely to set a right value on Mr. Woollett's work. It is the actor who should not fail to observe his work with thoughtfulness and sympathy. G. E. MONTGOMERY.

A Monument to Raymond.

The remains of John T. Raymond are still in the receiving vault of Greenwood Cemetery, where they were placed immediately after the funeral. Funds for the purchase of a permanent place of interment were not available at that time, and the settlement of the comedian's estate brought no money which could be applied to that purpose. It was consequently determ ned by several of Raymond's friends to raise the sum necessary by subscription.

Raymond was one of our foremost comedians. As a delineator of types of American character he stood pre-eminent among his contemporaries. He gave to the stage an impersonation that will always retain a conspicuous place in the annals of our theatre. Raymond's Sellers will go down to posterity by the side of Jefferson's Rip, Florence's Bardwell Slote, and Sothern's Dundreary. Patriotism and professional pride, not to speak of appreciative regard for the late actor's well-remembered personal qualities, demand that his body shall be given a suitable resting place, and marked with an appropriate monument. It is not wished or intended that in this matter there shall be any ostentation or extravagance; only that the grave of the famous comedian may be plainly and enduringly designated.

It is estimated that the lot and monument will cost $1,400. More than one-half of this sum has already been subscribed. Pending the completion of the Fund, A. M. Palmer, acting for the family and friends, has selected a lot in the Cemetery of the Evergreens, near the Actors' Fund plot, and adjacent to the Colville, Mayo and Knowles lots. As soon as Mrs. Raymond's formal authorization is received the body will be removed from the vault at Greenwood and interred there.

Yesterday Mr. Palmer showed a MIRROR representative the subscription-paper, of which the following is a copy:

NEW YORK, Jan. 9, 1888.

We, the undersigned, wishing to purchase a suitable plot of ground for the interment of the remains of the late John T. Raymond and to erect a monument to his memory, do hereby subscribe the sum set opposite our names for that purpose:

A. M. Palmer	$100
Booth and Barrett	100
N. C. Goodwin	50
Mrs. Langtry	25
Ruth S. Cowles	25
Fanny Davenport	25
T. H. French	25
Henry E. Abbey, John B. Schoeffel	100
Joseph Murphy	50
Harrison Grey Fiske	25
Clinton Stuart	25
Robson and Crane	100
Joseph Brooks	10
H. C. Miner	25
E. G. Gilmore	25
Rosa M. Leland	10
Total	$710

Ellie Wilton is taking an active interest in the matter. She has written to a number of Raymond's professional friends, and it is reported that there will be a general and generous response. Those wishing to subscribe should communicate with Mr. Palmer at the Madison Square Theatre. He will receive and acknowledge all contributions.

The Usher.

Mond him who can! The ladies call him, sweet.
In Ushering
—LOVE'S LABOR'S LOST.

Chandos Fulton's novel, "A Society Star," published by Dillingham, is attracting a good deal of attention. It gives, in a sprightly narrative style, the experiences of a young girl who goes on the stage. Incidentally a number of well-known characters, in the profession and about-town, are introduced—some under real, some under fictitious names—and their characteristics are cleverly described. The book takes the reader into the fashionable drawing-room, behind the scenes and introduces him to the inner life of Wall street. Montague, Wallack, Foster, the spiritualist, Wright Sanford, and other personages that have been prominently identified with New York life—which Mr. Fulton knows backwards—are skilfully brought into the story. Altogether it is a clever and amusing sketch, not the least entertaining feature of whose perusal will be the number of guessing-matches to which it will give rise among its readers.

* * *

The editor of that handy and valuable little digest of current amusements the *New York Amusement Gazette* requests me to say that it should not be confounded with a sheet called the *New York Amusement Record*, concerning which THE MIRROR published some peculiar details a few weeks ago. The *Gazette* is a reputable publication, covering efficiently a field quite its own. The editor states that he employs no correspondents and that the receipt of applications from out-of-town intended for the other concern leads to annoyance and confusion.

* * *

I have been over to Brooklyn to see Milton Nobles' new piece, From Sire to Son. It is a vigorous, interesting melodrama, whose situations are thrilling and whose comedy is spontaneous and enjoyable. The earlier acts give some Bret-Hartean pictures of California mining-camp life, interspersed with some bits of effective realism. The third act is laid in Venice, and contains an electric climax. Nobles has a character that enables him to display his natural and magnetic style of acting, while Mrs. Nobles, in a dual-role, is very charming. Twice in the piece she sings "Home, Sweet Home" with a new and striking pathos that brings an inevitable encore. I was too late to see the old Redwood stage-coach in the first act round a distant mountain-peak, descend a steep road and enter the mining-camp, but they tell me that its perspective mechanical effect is a capital piece of illusion. From Sire to Son is coming to New York next Autumn. It ought to have a long run, for it possesses the essentials of a popular success.

* * *

Colonel Morris told me that the Grand Opera House is having a prosperous season, although he and his partner, Edwin Knowles, don't advertise in the *Eagle*. About a year ago that paper became conspicuous for its wholesale demands for free seats on the Brooklyn box-offices. Appeals to headquarters for relief from the nuisance were vain. Colonel Sinn took the initiative in reprisals. He induced Knowles and Morris and the manager of the Brooklyn Theatre to sign a mutual agreement with him to withdraw their advertisements from the *Eagle*. Each house was pledged by the document to remain out unless the consent of the others was obtained. In a few months Colonel Sinn, without consulting his associates, put the advertisement of the Park back into the *Eagle*. The Brooklyn Theatre speedily followed suit. But Colonel Morris and his partner stuck to the agreement literally, and have continued to do so up to the present time, in spite of the bad faith of the others. The result is that the other papers give additional critical attention to affairs at the Grand, and the house has profited accordingly. Colonel Morris is a veteran warrior. When he nails up his colors he doesn't take them down without cause, but sticks to them. He isn't the sort of man to be intimidated, as he has shown not only in this but also in a minor case where a feeble penny-a-liner had the impudence to try it on—of course, ineffectually.

* * *

The second production of Fascination in London, according to THE MIRROR'S chronicler "Gawain," was a second failure, owing largely, no doubt, to the fact that Buchanan didn't profit by the criticisms on the original representation, but let all the blunders go in again. Colonel Sinn, who has the piece for this side, predicted this result. He says that his revised Fascination is as different from Buchanan's first draft as dark from daylight, and that Cora Tanner (Mrs. Sinn) made the hit of her career in the part of the heroine when it was done in Brooklyn last year.

* * *

Mrs. Mary H. Fiske has finished two acts of the play she is writing for Joseph Haworth. That enthusiastic young actor is quite carried away with their originality and strength. Mrs. Fiske is a brilliant writer, and her experience in play-making in bygone days was wide. When such a clever pair put their heads together (" figuratively, of course," as old Robins says in Heart of Hearts) we can count on great things. The piece will be seen next season, if not late this Spring.

* * *

Conflicting are the stories regarding the causes that have led to the announced changes in the cast of Paul Kauvar. The several gentlemen interested in the management claim that the piece has done a profitable business at the Standard, and the reason they give for Haworth going out of the cast is Mackaye's wish to play the hero of his own drama before the New York public. The actors say that the houses, since Annie Robe's defection, have been very bad and they have been asked to accept reductions in salary. Haworth refused to let a big slice be taken off for the four supplementary weeks of the run, and that is why he leaves. Some people endeavor to account for Paul Kauvar's drop on another ground than Miss Robe's withdrawal; they suggest that the Standard is an unpopular theatre where nothing will go. Nobody seems to have probed to the real cause of the trouble, which is simply the utter artificiality of the whole play. It is showy and noisy; it is cunningly designed to drown the plaint of probability in the excitement of scenes and situations where hurry and hurrah predominate; it is a notable example of craft subjugating naturalness. The impression it leaves is unsatisfactory—it is all strained, insincere, unreal. The heart is not once touched. It is adroit, skilled mechanism, but from beneath the surface we always hear the whirr of the works.

* * *

Charles Coghlan fell ill on Friday, so Frederick Robinson had to leave the part of Marcus Latimer in Heart of Hearts to John Findlay and resume that of James Ralston in the special Jim the Penman company, which was playing in Brooklyn. Mr. Findlay did his best at short notice, but his natural inferiority greatly disturbed the serenity of the performance. The feature of Heart of Hearts is the comedy element. The scenes between Stoddart and Mrs. Davenport are capitally acted. These, irrespective of many other good points, are quite sufficient to account for the notable success of Mr. Jones' entertaining play. The houses are large and appreciative. The other night, a few minutes after the curtain rose, I noticed that every seat in the theatre was occupied.

* * *

Zelie de Lussan's experience in New York has not been profitable in any sense. Business at the Fifth Avenue is about the worst in the experience of its present management. Miss de Lussan might have fared better had she come here with creditable surroundings, but the Ideals are such only in name. Since all the good singers seceded and took the road in a bunch as the Bostonians the title, that was a trademark in Miss Ober's time, has become a misnomer. Miss de Lussan, like Emma Abbott, is likely to fight shy of the metropolis after this adventure. She evidently belongs to that class of professionals who are acceptable when traversing the provincial circle, but who come to grief if they penetrate to the art centre. Illness has cropped out also in this organization, necessitating a change of programme last Saturday. George Apleby fell ill and Alonzo Hatch stepped in on a hasty summons and filled his place.

* * *

Pauline Hall is in harness again at the Casino. She was out of the bill but three times, Kitty Cheatham meanwhile singing Erminie. Miss Hall is a conscientious artiste. She never slights her work, although by this time she and some of the other origina Erminie folks must be sick and tired of the piece. The public, however, has no pity for them on this score. It rushes to see the operetta with an avidity that apparently has no end.

* * *

Rudolph Aronson, after many attempts to sail, finally got off on the *Etruria* last Saturday. With favoring weather he will be here on Sunday or Monday. Before embarking he cabled brother Edward that besides Nadji, which Chassaigne, the composer, is coming over here to conduct on the first night, he bought an obscure Offenbach opera, for which W. S. Gilbert wrote the libretto. Little is known about it.

* * *

The 700th celebration of Erminie is near at hand, and the souvenir-maker is accordingly busy. Paul Kauvar's 50th anniversary will be commemorated with souvenirs on Friday. The 150th performance of Corsair at the Bijou takes place on the 21st instant. Next Tuesday Pete will be given at the Park for the 100th time. Souvenirs. The Henrietta's 150th falls on Friday of next week.

* * *

The Managers' Association was to have met to-day (Thursday) to receive the recommendations of its Committee on Organization, but to permit more time for this important work the meeting has been postponed for one week. Founded on the principles and for the purposes that the managers state, this alliance should prove beneficial in many respects to the entire profession. I welcome it as one more good move to strengthen the foundations of the stage, and I shall watch its course with interest.

* * *

The dinner to Nate Salsbury last Thursday night at Delmonico's was a jolly affair. Steele Mackaye presided in his own happy fashion, and speeches of compliment and congratulation were made by the sorrel-topped Ochil tree, Dr. Robertson, Clay Greene, J. W. Keller and that exuberant post-prandialist "Larry" Jerome. The eloquence, like the *menu*, was of the first quality, and the bird of freedom's pinions were spread from cocktails to cigars. Salsbury—than whom no squarer, all-round better fellow walks this earth—was praised until his whiskers refused longer to conceal his blushes, and his remarks in response were characteristically manly and patriotic.

* * *

Our wealthy people have found a new fad. Mrs. Vanderbilt's one-thousand-dollar private Hofmann recital started the fashion, and now professional performers are getting in demand for entertainments at the houses of the leading spirits of the New York plutocracy. The other night, after Dockstader's show ended, the men got into their satin knee-breeches and claw-hammers, and with corked faces entered a string of carriages drawn up at the back door. The big fiddles and other traps went along, too. They were driven to Banker Seligman's residence. A dinner-party of fifty were sipping their cognac in the big dining-room below stairs. The minstrels were let in quietly, and after having supped and champagned to their hearts' content in an upper room, ranged themselves in a semi circle, with the orchestra in the rear, in a back drawing room which was hidden from the front by curtains. All unsuspecting, the men and women guests trooped up from the table at midnight and were asked to be seated. Then came a complete surprise. The curtains were drawn apart and the regular performance began. The boys gave the first part and most of the specialties. The spectators were delighted, and voted that Mr. Seligman had found a most charming as well as unique manner of entertaining his friends. It was in agreeable contrast to the usual recitations of callow amateurs and the borous singing of mediocre vocalists who infest the after-dinner drawing-room and convert it into a chamber of polite torture.

* * *

Estelle Clayton has come back to town after her two weeks' experimental trip with A Sad Coquette. She tells me that the reception accorded the play on the road was so generous that she will make immediate arrangements for a New York production. Miss Clayton is in a dilemma. She doesn't know whether it's best to make the denouement of her piece glad, or leave it sad. The arguments in favor of either arrangement are about equally divided, and she can't make up her mind which to determine upon.

* * *

It is pleasant news that Frank Mordaunt, one of the best actors in the profession, is coming back to the New York stage. Sundry mysterious paragraphs anent the strong selection that Miss Davenport has made for the part of Scarpia in La Tosca have appeared in print. I'm glad to tell you that Mordaunt is the man, and that the excellence of the choice has not been exaggerated. By the way, the new Broadway Theatre won't open on February 27. The obstructions to the work in its early stages have necessitated a brief delay. The house will probably begin business on March 5 or 12.

Combining for Protection.

That the theatrical managers of this city and Brooklyn were thoroughly exercised over the attempt to push through the State legislature a bill to foist upon them the payment of $4 a day for two firemen to act as watchmen of their houses, was fully evidenced on Thursday last, when almost a score of managers responded to the call of Frank W. Sanger to meet and organize a Managers' Protective Association.

The meeting was held at the rooms of the Actors' Fund, No. 145 Fifth avenue, and was attended by Managers Edward Aronson, Casino; Daniel Frohman, Lyceum Theatre; Frank B. Murtha, Windsor Theatre; Martin W. Hanley, Park Theatre; Edward Knowles, Brooklyn Grand Opera House; Tony Pastor, Tony Pastor's Theatre; Charles B. Burnham, Star Theatre; Nathaniel Roth, Harlem Theatre Comique; T. Henry French, Grand Opera House; A. M. Palmer, Madison Square Theatre; Frank W. Sanger, New Broadway Theatre; Edward G. Gilmore, Niblo's Garden; Harry Miner, People's Theatre, and Charles B. Matthews, Wallack's Theatre. By proxy were represented: Daly's Theatre, Fourteenth Street Theatre, Thalia Theatre, Sinn's Park Theatre, Brooklyn, and Third Avenue Theatre.

The meeting was called to order by Frank W. Sanger, with A. M. Palmer in the chair. After an explanation of the objects of the meeting, Mr. Palmer read a letter from Mr. Husted, the Assemblyman who had introduced the bill, stating that he should do nothing further about the passage of the measure.

Mr. Palmer then suggested the formation of an association whereby managers could be called together officially to take action on any such cases as the one which had brought them together, or any other case where united action was called for.

A long discussion followed between Managers Murtha, Miner, and Palmer as to whether in case the Husted bill were stayed in its present career it might not be brought up at some future time.

Mr. Murtha explained that the Fire Commissioners were the people that were behind the bill, and that it was possible that they might now have some Democrat introduce the measure. The bill was not so much for the employment of firemen as it was to replenish the Firemen's Relief Fund, which was badly depleted.

A motion was made by Mr. Sanger to appoint a committee to watch the bill, and see that it did not come up again. And the Chairman appointed Managers Daly, Miner and Abbey as said committee.

Mr. Miner next made a motion, which was seconded at once, that the Chair appoint a committee to draw up the necessary articles for the formation of a permanent organization. Manager Palmer appointed as such committee: Messrs. Gilmore, Frohman and Aronson.

It was then moved and seconded that the Chair appoint a temporary treasurer, and that each theatre should be assessed, upon call, $50 for expenses in case any such bill as the Husted measure came up again. President Palmer appointed as treasurer T. Henry French, and also appointed Daniel Frohman as temporary secretary.

On motion of Mr. Sanger, Mr. Palmer was made President of both committees.

It was decided that the next meeting of the organization should take place Feb. 9, but it was afterward adjourned to Feb. 16. The meeting will come to order at the Actors' Fund Rooms at two o'clock, when the Committee on Organization, which met at the Madison Square Theatre on Monday last, will submit plans. The organization will probably be named the Managers' Mutual Protective Association.

Daniels' Luck in Little Puck.

"I have had nothing but a succession of good engagements, and have been making money right straight along since I became my own manager," said Frank Daniels to a MIRROR reporter the other day. "That event took place some six weeks ago, when I bought out Mr. Hayden's interest in Little Puck. I have just closed a return date at the Arch Street Theatre, Philadelphia, to probably the biggest business done at that house this season. I have nothing but week stands now for the remainder of the season, except in going from Kansas City to San Francisco, when I put in a few two-night stands in such cities as Omaha, Salt Lake City and Cheyenne.

"As everyone knows, I have had considerable experience in farce-comedy, and my opinion of that work ought to be pretty good. With this experience, I must say that I think Little Puck the best vehicle for fun in the country. Leading costumers of this city admit that the costumes in the last act are the prettiest they ever saw. I have added to my company, recently, Emma Henley, Louise Elsing and Cora Macy, and the piece goes with screams from the start to the finish.

"Little Puck has been played in almost all the large cities of the country, and it has never yet received an adverse criticism. The Bijou Opera House management have offered me six weeks—opening in August, but I have not yet accepted. I have booked six weeks at the Fourteenth Street Theatre, opening after the Fall elections. I am now going down to the wig-makers to arrange for a great trick wig. I am going to make the transformation from the old to the young man on the stage before the audience, *a la* Mansfield in Dr. Jekyll and Mr. Hyde. I will be playing in Little Puck for the next five years."

Mr. Scanlan Renews With Mr. Pitou.

"My original contract with W. J. Scanlan," said Manager Augustus Pitou to a MIRROR reporter the other day, "was for five years. This expires next season. We have now entered into a new contract for five years longer, beginning with the expiration of the original. Mr. Scanlan will continue to play Shane na-Lawn and The Irish Minstrel next season, and the following year I shall present him in new plays, after first making a production for a run in a New York theatre. Our relations have always been most harmonious. We have never had a serious difference in our business affairs.

"Quite a remarkable thing concerning our relations is the fact that during the entire time of the contract Mr. Scanlan has never missed a performance, notwithstanding the vast amount of hard traveling he has had to do. His voice has always been in a most excellent condition, even after arduous and trying railroad journeys. Mr. Scanlan's profits have increased every year under my management, and I doubt if there is any star who will make a better financial showing at the close of the season. He will continue until May 26 and open next season early in September. The young actor will spend the Summer at the Canadian lakes, at Saratoga, and at Long Branch. Mr. Scanlan has been buying property all over the country, and is now a very considerable real estate owner. One of his recent investments was the purchase of a number of building lots in Leavenworth, Kas., during his recent engagement in that city. They have greatly increased in value since he bought them, and I think they're the best investments he has yet made."

Gossip of the Town.

John F. Ward closes his season until after Lent.

Oscar Eagle is playing a short season in support of McKee Rankin in the New Dan-ites.

Charles Bowser definitely decided on Tuesday not to close with J. M. Hill to appear in the production of A Possible Case. He will remain with the She company.

Annie Oakley, who made such a success with Buffalo Bill's Wild West Show in England last Summer, has been engaged by Tony Pastor for his road company.

W. B. Murray and Joseph Weldon have been engaged by Fanny Davenport for the production of La Tosca at the New Broadway Theatre. Rehearsals begin on Monday.

David Belasco and Henry C. De Mille are at work on a comedy to be written especially to fit E. H. Sothern, who will open with it at the Lyceum after the run of The Wife.

Harry and John Kernell appear at Tony Pastor's next week in their comedy, McFadden's Elopement; or, Two Fine Ducks, which has been much improved since it was last seen in this city.

Charles Coghlan will join Mrs. Langtry's company next Monday as leading man, by permission of A. M. Palmer, who has loaned him for a few weeks. Maurice Barrymore has retired from the organization.

Thomas B. MacDonough is living at Long Branch, from which place he is booking the plays Siberia and Travers House for next season. Siberia will be revived at the Star Theatre with new scenery and costumes.

Thirty choir-singers have been engaged by Fanny Davenport for the production of La Tosca at the New Broadway Theatre on Feb. 27. Frank Mordaunt has been engaged for the role of Scarpia, and Melbourne McDowell, of the regular company, will play Mario.

Check 44 is in its last week at the Star Theatre. Next Monday night it opens at Niblo's Garden, where the entire second act will be put on new, a toboggan slide having been expressly built for the performance which is twice as large as the one used at the Star Theatre.

Manager George A. Baker is organizing the Mammoth Bennett Moulton Comic Opera company for next month. The company, which opens at the Boston Theatre, Boston, on June 1, will make a tour covering a full year. Time is all filled. At present Mr. Baker has three successful opera companies on the road.

The receipts of A Dark Secret at the California Theatre, as produced by Al. Hayman's stock company, were, for the first week $7,003, and for the second week, $7 090. This was at popular prices, twenty-five, fifty, and seventy-five cents, which gives an idea of the enormous attendance.

Two special sets are being painted by King and Unett of the Lyceum for Civil Service. One is a view of the Potomac above Washington, with the Capitol in the distance; the other is the Treasury Department. Emily Kean, Charles Warren and Al. Schleicht have been engaged. The tour begins March 5, and will last from six to fifteen weeks. Among the cities to be played are Pittsburg, Cincinnati, Louisville, Indianapolis, Chicago, Baltimore, Washington, Brooklyn, Philadelphia and New York.

The Casino management are perfectly contented with their road business. The Marquis has caught the Chicagoans, and is playing to the full capacity of the house right along. This is the last week of the engagement at the Grand Opera House. The company will take a special train to Boston, where they open on Monday night at the Globe Theatre in Madelon. The Erminie company is doing nicely and holding its own, notwithstanding the fact that no end of pirates are about giving cheap imitations of the original.

The celebration of the hundredth performance of Pete at Harrigan's Park Theatre on next Tuesday evening will be a most brilliant one. The lower part of the house is already pretty nearly sold out, and the demand for seats is so great that the gallery is being reserved. A large party of Mr. Harrigan's Brooklyn friends are to be present, and a jolly time is anticipated. A photo-lithograph of Edward Harrigan is to be printed on a large satin envelope, and in this are to be enclosed the satin souvenir programmes given away to commemorate the occasion.

Next season F. F. Proctor will be in management of the following theatres: Grand Opera House, Boston; Grand Opera House, Wilmington, Del.; Opera House, Lancaster, Pa.; Academy of Music, Wilmington, Del.; Criterion Theatre, Brooklyn; Novelty Theatre, Brooklyn, E. D., and the Twenty-third street Theatre, New York. Mr. Proctor will also continue his managerial interest in some six or seven other theatres. He can give immediate dates at Boston, Hartford, Utica and Wilmington, and may be addressed at his headquarters, Albany.

On the train of the New York, Pennsylvania and Ohio Railroad, which was thrown from the track in Ohio on Sunday morning, were a number of the members of Parsloe's Grass Widow company. Although five and six people were killed and half a score injured, the actors and actresses came out without a scratch. They were in the last car, which did not leave the track. Joseph Howard, the stage manager, had a very narrow escape. The professionals included Owen Westford, Susie Russell, Leslie Edmunds, Mr. Howard, Nellie Edmunds, Ella Gardner and Julius Kahn. The latter did heroic service in rescuing the injured. Viola Allen, of the Hoodman Blind company, and her mother were also on the train.

Rudolph Aronson is expected to arrive home from Europe in the *Etruria* on Saturday or Sunday next, and a dozen friends or more will be a committee of reception. Besides what has already been announced, he will bring with him an opera by Offenbach that has never been produced in this country, and which was a great success in Paris some six or seven years ago. The book is by W. S. Gilbert, who wrote it just before he started into collaboration with Sullivan. Mr. Aronson has great confidence in the work. He will bring over a trunk full of scores, new music, costume-plates, and everything appertaining to the production of comic opera. He has left nothing undone, or left nothing back of him in Europe that could possibly be advantageous to the Casino's next new opera, The Oolah. During the two months he has been abroad, Mr. Aronson has visited London, Paris, Vienna, Berlin, and Brussels

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Concert co.—Frank Lindon is a great admirer of THE MIRROR.—Frank Keenan as Pythias was encored, and appeared before the curtain.

OMAHA.

Opera House (Thomas F. Boyd, manager): Thomas W. Keene to large houses Jan. 27-8. Othello, Keene as Iago; Julius Cæsar and Richard III. were presented in a highly satisfactory manner. Hoyt's Hole in the Ground 9-11; Howard Athenæum 13-14; Helen Blythe 15 16.

Grand Opera House: Two large houses witnessed the familiar characterization of James O'Neill's Monte Cristo 1-2. The piece was excellently mounted and the support satisfactory.

LINCOLN.

Funke's Opera House (Fred. Funke, manager): James O'Neill presented Monte Cristo in his masterly manner Jan. 31. Monte Cristo has been presented here this season a number of times, but not by Mr. O'Neill, and it is complimentary to him that a full house witnessed his version. A Night Off 1-2 for the first time in this city. It proved very acceptable, as was shown by the warm applause given the efforts of the co., especially Messrs. Bartram and Burbidge.

People's Theatre (Warner and Brown, managers): Clair-Patee co. in their second engagement here this season 30-Feb 4. They are doing a good business. Edith Arnold and Willard Simms, as the principal stars, are gaining a reputation here which will soon place them in the ranks of first-class artists.

NEW JERSEY.

TRENTON.

Taylor Opera House (John Taylor, manager): Arthur Rehan's co presented Nancy and Co. Jan. 30. The performance was a very pretty one. The cast included none but good people and their interpretation of the comedy was artistic, yet the audience was a slim one. Hoyt's Tin Soldier drew good house 4. The large audience was delighted. Mr. Canfield as Rats was very fine. Wilbur Opera co. 6, one week; Charles E. Verner 13, Daniel Sully in Daddy Nolan 15.

Masonic Temple Theatre (A Phillion, manager): Early Birds gave a very satisfactory performance to good business 30 1. Blanche Miller opened to good house 2 and held it the balance of the week. The show was well received. San Francisco Minstrels 9-11.

ORANGE.

Music Hall (G. P. Kingsley, manager): The Hanlons in Le Voyage en Suisse to crowded house Jan. 30. J. L. Stoddard attracted a large audience, being the last of his course of lectures entitled "Switzerland." Maggie Mitchell in Little Barefoot 10.

PATERSON.

Opera House (H. R. Jacobs, manager): Kimball Comedy co in Mam'zelle to fair business Jan. 30-4. Harry Clarke and Kate Foley making hits On the Rio Grande this week; Under the Gaslight next.

People's Theatre (A. Phillion, manager): Kennedy Comedy co. headed by Lillian Kennedy and A. Kelcy in Two Orphans, Life of an Actress, and Chip. Life of an Actress is none other than Mattie Vickers' Jacquine, or, Paste or Diamonds. The co. was good. Business was only fair. Morris' Paradox 6-8, and Burnside's Comedy co. in A Close Shave 9-11.

NEWARK.

Miner's Newark Theatre: Little Puck was the attraction, with Frank Daniels and Miss Bessie Sanson in the cast. The play was well mounted and capitally performed. Hoyt's Rag Baby 6-11.

H. R. Jacob's Grand Opera House: The large audience present at this house 6, witnessed an excellent entertainment in the presentation of the romantic Russian play, in six acts, of Zitka. The co. made a most favorable impression. Zitka will be presented for the balance of the week. True Irish Hearts 13-18.

Waldmann's Opera House: Harry and John Kernell's comb. filled the Opera House 6. The co. is a good one. The long programme concludes with a funny Irish comedy entitled Duffy's Blunder, introducing the entire co.

NEW YORK.

BUFFALO.

Academy of Music (Meech Brothers, managers): E. H. Sothern in The Highest Bidder pleased good-sized audiences Jan. 30-31. Thatcher, Primrose and West's Minstrels drew large audiences 3 4. Their entertainment is, if anything, better than ever. Denman Thompson's Old Homestead played 6.

Court Street Theatre (H. R. Jacobs, manager): The Gray and Stevens' co. were very successful last week. Atkinson's co. in Peck's Bad Boy follows.

Grand Opera House (H. R. Jacobs, manager): Dan Sully's business last week was fair. Those present were kept in a happy mood with Daddy Nolan and The Corner Grocery. The Main Line 6 11.

At the Adelphi Sheffer and Blakely's Comedy co. kept up the usual run of business. The Night Owls follow.

Ranch 10 was the Grand Central's bill and drew well.

Items: The Academy of Music had a close call by Wednesday's fire on the opposite side of Main Street. As it was the exterior was singed and some plate glass broken. The loss will be under $1,000. Mr Sothern's last day was severely affected by the fire. The matinee was postponed and the public was too nervous to attend in the evening.—George B. Bunnell was in the city last week. It is said he has an eye on the new theatre now being erected on Pearl street. This is going to be a very substantial building.

ELMIRA.

Opera House (W. E. Bardwell, manager): Erminie to good receipts 6. The face of Ruby Wheeler, an Elmira lady, was seen in the chorus.

Madison Avenue Theatre (Wagner and Reis, managers): John F. Ward in The Doctor. 1. A rather slim entertainment to small house. Hurlburt's Hippocynagon 2-4 and matinee; fair business. The Dalys in Upside Down to fair business 6, giving satisfaction to all.

Items: This city will not stand over three entertainments per week. A good co. should make money here, but a number of them fail to do so, as it is "showed" too much.—The Boston Dime Museum, with James Maurice, the elastic-skin man, and Lucas giant and $10,000 (?) worth of curiosities, closed 4, doing fairly. James Maurice and James Lindon, or Shaw, the glass-eater, a former employe, were arrested for burglary. They are also wanted at Williamsport, Pa., on the same charge.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Estelle Clayton in A Sad Coquette drew fairly 30-Feb. 2. Denman Thompson packed the house 2-4, with The Old Homestead, besides having one of the largest Saturday matinees ever seen in the house. Sol Smith Russell 9; Bennett-Moulton Opera co. 13-18.

Grand Opera House (Jacobs and Proctor, managers): A Great Wrong was well attended last week. Wallick's pair of Kings, Cattle and Bandit, this week. Tony Denier's Humpty Dumpty to follow.

Standard Museum (B. H. Demarest, manager): Lillie Morris' Specialty co. hardly proved the right attraction for the opening week, ending 4. The hoodlums declared it "rotten." Business only fair. New York Specialty co. 6-11; New York Casino Theatre co. 13-18.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Daniel Kelly's Shadow Detective co. to fair business Jan. 31. Rudolph Aronson's Comic Opera co. in Erminie 2. The largest house of the season. Universal satisfaction. Si Perkins 4. Moderate house. Baldwin Comedy co. 6-11

AUBURN.

Academy of Music (E. J. Matson, manager): J. M. Hill's Dan Darcy co. drew a good house Jan. 31. Estelle Clayton did a fair business 2. Co. good.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Hoyt and Thomas' Tin Soldier had a fair house Jan. 31. Keep It Dark, with W. T. Bryant, Lizzie Richmond and Julia Wilson, 2, to good business. James C. Roach in Dan Darcy 9.

Items: A travestie on Romeo and Juliet will be performed at the Opera House 11, by amateurs. The preparations for the affair have been going on for the last five weeks, and we are promised something gorgeous, with costumes by F. Roemer and wigs by Chas. Winkleman. Edwin Osmond, the professional coach engaged, is also the author of the travestie. As I understand it, he has transformed the tragedy into a sort of a comic opera, with eight principal characters and a chorus of eight Montagues, eight Capulets, six Friars and six Apothecary's Apprentices. The characters will all be taken by gentlemen, over forty taking part. Mr. Osmond is to play Juliet's Nurse. There are introduced a number of solos, choruses, glees, etc. The net receipts will be donated to the House of Industry.—Mr. Fox, formerly of McNish, Johnson and Slavin's Minstrels, has joined the Keep It Dark co as manager.—Ella Fontainbleau has been engaged for the same co. to play Nellie.

UTICA.

Opera House (Jacobs and Proctor, managers): Waldron and Fay's Light on the Point 2 4, did a good business. Henry Brown as Dick Clincher is a good comedian; Dell Kellogg is a pleasing soubrette; Harold Hartsell as the hero, and Lizzie Fletcher as the heroine filled their roles acceptably. The scenic and mechanical effects add much to the enjoyment of the play. Daly's Under the Gaslight 10-11; Main Line 13-15; Wages of Sin 16 18.

LOCKPORT.

Hodge Opera House (John Hodge, manager): James Roach played Dan Darcy to a small house Jan. 30. He deserved better treatment. His orchestra alone was well worth the price of admission. The Courtney Quartette, with Marion Ellis of this place, sang to a small house 31. Miss Ellis is a favorite here and received quite an ovation. The Big Four Minstrels played to a big business 1. They are composed of local talent and were fully as good as some professionals that have been here this season.

GLOVERSVILLE.

Opera House (A. J. Kasson, manager): R. B. Mantell in Monbars Jan 30 to large audience. Superb presentation. Richard O'Gorman in Human Nature 3, to big house.

SENECA FALLS.

The Mistletoe Bough was presented in Daniels' Opera House Jan. 31, by local talent, under the direction of Mrs. Henry Stowell and Belle Palmer. William Hills took the part of Lord Lovell, and Maud Stowell, the bride. Augustin Daly's spectacular play, Under the Gaslight, was given 9. Robert Downing in The Gladiator 14.

OSWEGO.

Academy of Music (Wallace H. Frisbie, manager): Charles Parsloe in A Grass Widow played to good business Jan. 28, giving satisfaction. Human Nature co. 31 to small business. Sawtelle Comedy co. 6-11; Keep It Dark 16.

ITHACA.

Opera House (H. L. Wilgus, manager): Hattie Bernard Chase in Rags the Wildcat Jan 31. Estelle Clayton in A Sad Coquette 3 to good business. Ethel Tucker 6-4.

TROY.

Rand's Opera House (E. Smith Strait, manager): Charles Erin Verner's Shamus O'Brien pleased a fair sized audience 2. Robert B. Mantell in Monbars delighted three large audiences 3 4, and frequent curtain calls testified undoubted appreciation. Fannie Gillette and Elenor Moretti may be accredited with good work. The support was fair. The Main Line 17-18.

Griswold Opera House (Jacobs and Proctor, managers): Gardner's Zozo did a good week's business. Nobody's Claim 6-11.

GLENS FALLS.

J. M. Hill's co., with James Connor Roach in his own play of Dan Darcy, held the boards at the Opera House 4. Mr. Roach is the leading Irish-American comedian of the day.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): Erminie made a record for the box-office of this house not likely soon to be beaten. It drew the largest and most enthusiastic audience ever seen in the house 4. The Casino scenery was reproduced and the "oldest inhabitant" cannot remember seeing the stage of the Shattuck in as gay a dress as it wore on this occasion. Estelle Clayton in A Sad Coquette 6 to good house. A very handsome woman, a strong play, and an excellent co. James O'Neill in Monte Cristo 11, Sol Smith Russell 16.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): The past week was a continued round of success. Denman Thompson in The Old Homestead 1, James C. Roach as Dan Darcy 2, H. R. Holcomb and Dr. Carl E. Martin Concert co. 3, and Estelle Clayton in A Sad Coquette 4. The Old Homestead had a packed house, every seat being sold before the doors opened; the others had fairly good houses and all gave the utmost satisfaction.

HUDSON.

Opera House (E. Waldron, manager): Keep it Dark, given under the auspices of I. O. O. F. Lodges of this city, drew an immense audience 3. W. J. Florence 9, J. C. Roach in Dan Darcy 10.

ROME.

Sink's Opera House (Charles Tuttle, manager): Litt and Davis' Human Nature co. 1 to fair business. Orchestra good; co. ordinary.

MATTEAWAN.

Opera House (W. S. Dibble, proprietor): The Keep it Dark co. pleased a large audience 1. W. J. Florence and co. 10. The remainder of the season open time, which is preferable to unsatisfactory attractions.

CANANDAIGUA.

Kingsbury's Grand (S Kingsbury, manager): John F. Warde presented The Doctor to ordinary business Jan. 30. Mr. Warde as Higgins gave a clever performance, but both play and support were weak.

NEWBURG.

Opera House (Colonel Dickey, manager): P. S. Gilmore's Band delighted a large and fashionable audience Jan. 31. McAvoy's Tourist co. to moderate business 1. Sanger's Comic Opera co. 6 11.

PENN YAN.

Opera House (George R. Cornwell, manager): Harry Stetson's Dramatic co. to medium business Jan. 30-4 in following repertoire: Lost in London, Under the Gaslight, M'liss, Hidden Hand, East Lynne and Condemned to Death.

NORTH CAROLINA.

WILMINGTON.

Opera House (James E. Millsom, manager): Fred Ward played Damon and Pythias Jan. 30 to the largest house of the season. Mr. Ward is a great favorite here, and was very much enjoyed. Upon his arrival at the depot he was met by a committee from the two lodges of Knights of Pythias of this city and escorted to the Orton House. The next day the Knights gave him a very handsome dinner, which passed off very pleasantly.

OHIO.

COLUMBUS.

Grand Opera House (C. A. and J. G. Miller, managers): Beacon Lights with George Learock in the leading part, drew well all week. Scott and Mills' Chip o' the Old Block had a packed house Sunday. This week, Charles A. Gardner's New Karl; next, Passion's Slave.

Metropolitan Opera House (Miller Brothers, managers): The Pugh Vidette Minstrels (local) gave a performance for the benefit of the co. Friday to large business. Rosina Vokes, 9-11; The Bostonians, 13-15.

Business at Eichenlaub's and the People's continues good.

Items: Ada Melrose has succeeded Marguerite Fish as Pixie since the co.'s last visit. Charles W. Thomas is anxious to get a date at the Metropolitan in order to give the Columbus dog a chance at Hoyt's new play, A Brass Monkey.

NEWARK.

Opera House (J. H. Miller, manager): True Irish Hearts Jan. 31 to fair business; gave splendid satisfaction. Charles A. Loder's Hilarity co. 3, to one of the largest houses of the season. Audience kept in an almost continuous roar of laughter. Charles A. Loder as Herman Bolmer and N. W. Hughes as Peter Braxton pleased immensely, while the rest of the co. did well in less important parts. The duet sung by the Archmere Sisters in the second act was loudly encored. Mack Charles has a good baritone and Thomas Christy a splendid tenor voice. Mary Antorisa's performance on the slack-wire is a great card, and elicited merited applause.

TOLEDO.

At the People's Under the Gaslight has had the usual good week's business.

Item: G. W. Bills, formerly manager of Wheeler's, has taken the management of Presque Isle Summer Theatre and is looking up good attractions for it.

DAYTON.

The Grand (Reist and Dickson, managers): Frederic Bryton drew large and appreciative audiences Jan. 31-1. Bryton is the same kind-hearted and manly fellow as of yore, and Harry Harwood shared equal honors as Denver Dan. A Cold Day co. gave a very "yellow" performance with matinee to medium business 4.

Cues: Manager Larry H. Reist made a flying trip to Toledo. Results will be known in the future.—The Elks entertain McNish, Slavin and Johnson 10.

TIFFIN.

Shawhan's Opera House (E. B. Hubbard, manager): Beacon Lights Jan. 28 to poor house owing to bad weather. George Learock as Charles Hadley was very good, and Carrie Emmett as Carrie Calhoun pleasing. She won the hearts of the entire audience.

STEUBENVILLE.

City Opera House (Roseman Gardner, manager): The Sissons and Cawthorns and co. of comedians delighted a large audience 1 in Little Nugget. This co. includes some very fine singers. McNish, Johnson and Slavin's Minstrels to a crowded house 7. First-class entertainment, the bar performance of Leroux and Wilton being especially fine. Frank McNish and Carroll Johnson also distinguished themselves. Bostonians 18.

AKRON.

Academy of Music (W. G. Robinson, manager): Fowler and Warmington's Skipped by the Light of the Moon to a fair house Jan. 31. Vernona Jarbeau and co. of artists presented Starlight a musical comedy to a fair house. Best comedy here this season. Every one was well up in their parts Miss Jarbeau was recalled many times when singing her topical song.

SANDUSKY.

Biemiller's Opera House (Rutter and Ilg, managers): Andres-Heydler Concert co. 1, to good business. Charles Ellis in Caspar the Yodler 9; Jennie Yeamans in Our Jennie 11.

CANTON.

Opera House (Louis Schaefer, manager): This has been a gala week for the amusement-loving people of our city, the ever popular and prime favorite Bennett and Moulton Opera co opened Jan. 30 and presented the following repertoire: Robert Macaire, Fantine, Fra Diavolo, Fatinitza, Bohemian Girl. The attendance at each performance has been simply remarkable, the house being packed to its utmost capacity, while financially it will be the banner week, the receipts amounting to about $3,000. Comments on the cast of characters are not necessary suffice it to say that Dela Fox the sprightly and fascinating little prima donna sang and acted her respective roles in a faultless manner, completely capturing her audiences, who showed their appreciation with storms of applause and presenting the little lady with several beautiful bouquets. Kittie Marcellus the second lady of the co. shares the honors with the leading lady, has a beautiful voice and sings and acts her respective parts to the entire satisfaction of all. Miss Marcellus also received some floral tributes from her admiring friends, the balance of the cast, of which Charles Bigelow and Tom Ricketts assumed leading male parts, is very good, and the chorus is strong.

URBANA.

Opera House (P. R. Bennett, Jr., manager): Loder's Hilarity co. 1, to fair house and satisfaction. E. J Cross has purchased Retlaw and Alton's interests in this co. They have just re-organized with all new people as follows: Charley Loder and wife, May Antonio, Beatrice Goldie, Blanche Charles, the Aschmere Sisters, Mack Charles, Thomas Flynn, N. C. Hughes, Frank Walters and Thomas Christie—all good people. This was their third performance. Their Patrol Band and orchestra is particularly fine.

HAMILTON.

Music Hall (Hatzfeldt and Morner, managers): Charles Gardner in Karl Jan. 29. Standing-room only. Charles A. Loder in Hilarity to a fair house Jan. 30.

Opera House (Overmeyer, Hensley and Decher, managers): Fred. Bryton in Forgiven Jan. 30; good house.

Stevens' Fashion Theatre (Milt Stevens, proprietor): Fair houses all week.

Item: Ed. J. Cross played to a fair house at Music Hall Jan. 30, in his revised play Hilarity, and gave general satisfaction, having nothing but first-class artists.

CIRCLEVILLE.

Coliseum (Charles H. Kellstadt, manager): Moore and Vivian in Our Jonathan played to a microscopic audience Jan 28. Yankee Moore in the title role Bella Vivian as Bettina, and Charles Walsh as Lushington the "thievin' nigger" and "deppity," constituted the whole show. Rest of co. ordinary. Charles A. Gardner in Karl to a good audience 1. Supporting co. good.

PIQUA.

Opera House (W. G. Conover, manager): Fisher's Cold Day co. played a return engagement Monday 6. Good business.

Items: J. E. Wilbur, of Field's Operatic Minstrels, has left the co. and will spend the rest of the season in this city.—Harry Hardy, the eminent cornet soloist, is spending a few weeks in Minneapolis making arrangements to start a strong comedy co. in the Spring.—Mrs. Hardy (Rose Mellville) will remain here this Winter.

BELLAIRE.

Elysian Theatre (E. W. Scott, manager): True Irish Hearts played to a large audience 1. Good play; strong cast; gave good satisfaction. Packed house greeted Charles A. Loder and his Hilarity co. Mr. Loder as Herman Balmer and his support kept the audience in constant laughter. Hilarity is well named as it is full of cachinations.

Cues: A co under the title of Kendell Novelty to be managed by Jesse Fussner the clown has been organized here. They will open the season 17-18 at Elysian Theatre.—The members of A. O. H. are endeavoring to get True Irish Hearts here March 17, to play for their benefit.

FINDLAY.

Davis' Opera House (George E. Rogers, manager): The Two Cronies to standing-room only Jan. 31. Jarbeau 3, to a fair house, making the greatest hit of the season. Co. very fine. Aiden Benedict's Monte Cristo 13.

LIMA.

Faurot Opera House (G. E. Rogers, manager): Wills, Henshaw and Ten Broeck played the second engagement inside of a month Jan. 30 in Two Old Cronies to big business. Vernona Jarbeau in Starlight 4 to good business. A very bright performance. Natural Gas 10, Monte Cristo 11.

CARROLLTON.

Opera House (Helfrich and Frederick, proprietors): Col. J. H. Grover exhibited Brady's War Views under the auspices of the G. A. R. Camp of this place 2-4 to fair audiences. Views excellent.

Item: Colonel J. H. Grover showed me a letter from Sir Francis Knollys, private secretary to the Prince of Wales, stating that the P. of W. would attend the exhibition of War Views and Relics when Colonel Grover came to London. Colonel Grover sails from New York March 31 for London.

OREGON.

PORTLAND.

New Park Theatre (J. P. Howe, lessee and manager): The Gustavus Levick Dramatic co. appeared week of Jan. 23 8. The repertoire consisted of Hoodman Blind and The White Slave. The co. during the week played to good business. Mr. Levick is a talented actor and has a great fortune before him. Celia Alsberg we had the pleasure of hearing in Salt Lake City while with Lewis Morrison, and has improved much since then. The balance of the co. are good.

Mr. Howe, the manager of the New Park Theatre, was taken sick, 4, but has much improved, and will probably be on the street 6.

PENNSYLVANIA.

PITTSBURG.

Mrs. Langtry was seen at the Grand Opera House last week, where she played to probably the largest week's business of the season. She appeared in As In a Looking-Glass, Wife's Peril and Lady of Lyons. The lady has improved in her acting since she was here last. Her Lena Despard in As In a Looking-Glass evidences much care and study and in some scenes of the drama she was very effective. Her elegant costumes were the subject of much comment. The support, with few exceptions, was good throughout. This week, at the same house we have Arthur Rehan's co. in Love in Harness, and Nancy and Co. Harbor Lights next.

That favorite chestnut, Evangeline, was the attraction at the Bijou, where it drew very good audiences. Annie Boyd's costumes and flimsy tights formed some of the delicacies of the show. George Fortescue remains as funny as ever. Jim the Penman this week; Margaret Mather next.

The Wilbur Opera co. showed up in great shape at Harris' Family Theatre. The house could hardly contain the crowds that clamored for admission. Grand and comic operas at twenty cents admission is a great attraction in this city. Susie Kerwin and J. E. Conly still remain the stars of the co. T. J. Farron present week; Chanfrau in Kit follows.

Juleane's Mephisto comb. was the attraction at the Academy of Music during the past week, to fair business. The Sheffer and Blakely co. holds the boards this week, and will be followed by Schoolcraft and Coes' Novelty co. 13-18.

The Campanini Concert co. gave a performance at Old City Hall 4. The large audience present seemed brimful of enthusiasm.

Items: A gentleman in this city claims to be able to prove that Mrs. Langtry was born in Ireland, near Belfast, and is therefore of Irish parentage. Can it be possible that the Jersey lily is only a shamrock twig?—At the local lodge of Elks' benefit 10, at the Grand Opera House, the following attractions will appear: Arthur Rehan's co.; Jim the Penman, T. J. Farron and co; Sheffer and Blakely's co., C. V. Lewis; the combined orchestras of the city; Lillian Burkhardt, Ed. C. Garber and Joseph Vogel and his sister Agnes. The sale of seats has been large.—Manager Schwab of the Bijou has been sorely afflicted with a very sore jaw for the past week.—A. J. Sheddon of the Bijou is still confined to his room.—Manager Wilbur intends to introduce "specialties" in the second act of the Princess of Trebizonde.—Stage Manager Jackson and Musical Director Von Leer wrote and composed the topical song "Nobody Knows," which has made quite a hit.—Mrs. Jackson (Fatmah Diard) will shortly sever her connection with the Wilbur Opera co. Her place will be filled by Mme. Del Bartow.—J. B Polk is sick at the West Penn Hospital in this city.—The Elks held a very enjoyable social session 5.

NEWCASTLE.

Opera House (R. M. Allen, manager): J. B. Polk in Mixed Pickles kept a fair sized audience in excellent humor Jan. 31. Arthur Rehan's co. in Nancy and Co 15; Mignani-Siegrist co. 1

Park Opera House (E. M. Richardson, manager): Vernona Jarbeau and her excellent co. in Starlight Jan. 30, drew lightly. McNish, Johnson and Slavin's Minstrels to fair business 1. With the exception of the horizontal bar performance of Leroux and Wilton the show was below the average. Floy Crowell 20-5

Items: C. E. Bogardus, representing Little Nugget co., and C. W. Robert, manager Jennie Yeamans, were here 2. Mr. Roberts will manage McNish, Ramza and Arno's Minstrels next season.—The paper of Jennie Yeamans and the Little Nugget co. is very fine.

HARRISBURG.

Opera House (Markley and Till, managers): Zitka was put on in good style Jan. 30. The attendance was fairly remunerative, but not equal to the house which witnessed this play on its first production earlier in the season. The cast is the same as upon that occasion, lacking only the presence of Fritz Raymond, as the Countess, to make it complete. Jennie Yeamans as Our Jennie 1 Business poor. Miss Yeamans is a lively little soubrette, sings well, and dances equally well, but her methods lack refinement. The Campanini concert troupe were engaged for 3, but failed to show themselves. Numerous bronchial afflictions among members of the co.

BUTLER.

Opera House (John S. Campbell, manager): T. J. Farron's Soap Bubble bursted 4, to big business, standing-room being in demand. Everyone pleased.

Boston Ideal Uncle Tom's Cabin were at the Bright Light Rink 2 4 to medium business. This co. is a fair one and seemed to please.

Items: Mr. Farron expressed satisfaction at the business he did here.—Mr. Tuck failed to secure the Opera House for the Boston Ideal, that place being filled for the time being.—There is some talk of a new opera house being built.

ALLENTOWN.

Music Hall (E. L. Newhart, manager): Jennie Yeaman was greeted by a fair-sized audience 2. Our Jennie is not particularly strong, yet in the hands of Miss Yeamans and her excellent support it was admirably presented; audience well pleased. Erminie 10.

Academy of Music (R. J. Hagenbuch, manager): Abbey's Double Uncle Tom's Cabin co. played that ancient drama to good business 3. The co. is good; gave the best presentation of the play that has been seen here for some time; the audience highly pleased.

OIL CITY.

Opera House (Hempstead and Honeywell, managers): Erminie, by first-class co., to largest house of the season Jan. 30; enthusiastic audience. Daly's Upside Down 31 to small but pleased house. Daniel Kelly in The Shadow Detective 1 to fair house.

DUBOIS.

Dubois Opera House (E. S. Nettleton, manager): The Dalys in Upside Down to good business and well-pleased audience.

Central Opera House (T. J. Boyer and Co., managers): Frank Jones in Si Perkins Jan. 30. Good business and satisfactory performance.

FRANKLIN.

Opera House (J. P. Keene, manager): A fair house greeted McNish, Johnson and Slavin's Minstrels 31. The Salbinis on the bicycle were immense, and McNish and Johnson caught on as usual. The performance was very good throughout. The Dalys in Upside Down drew a large house 3 and gave general satisfaction. Daniel Daly deserves special mention. Next, Little Nuggets.

WARREN.

Library Hall (Wagner and Reis, managers): Aronson's Erminie co. gave a delightful performance 1. Advance prices all over house; largest business for past two seasons; everyone more than pleased. Addie Cora Reed, Jennette H. Henri, Mame Sutton and Fred Solomon, Harry Hilliard and Henry Walton sang and acted nicely and received encores. Rest of co. good, chorus strong, well trained and good looking. Fifty-eight people in all. The Dalys in Upside Down to very poor house 3; Erminie the cause. Lizzie Daly was ill and not able to appear. Grace Sherwood, as member of the co., took her place satisfactorily.

Items: We hope Mr. Aronson is satisfied with the business done here and will not forget us next season.—The agent for Floy Crowell is in town attending to business.

TITUSVILLE.

Opera House (C. F. Lake, proprietor): Erminie, packed house, Jan. 28; fine costumes and magnificent stage settings, but not up to expectations. McNish, Johnson and Slavin's Minstrels 30; jammed house; fair satisfaction. T. J. Farron's Soap Bubble 2; top-heavy house; Miss Emmet and Mr. Baker were missed from the co.

SHAMOKIN.

G. A. R. Opera House (John F. Ostler, manager): Floy Crowell and a poor co. were here Jan. 30-4 to fair business. Standing room only greeted her the opening night. Robert Mantell as Monbars 23.

DANVILLE.

Opera House (F. C. Angle, manager): Duncan Clarke's Female Minstrels Jan. 21 to fair house, males only. It was the worst thing ever seen here without exception. Hettie Bernard Chase 28 in Rags the Wild Cat. Large house. Everybody pleased.

ERIE.

Park Opera House (Wagner and Reis, managers): Daly's Upside Down, good business, good satisfaction, Jan. 30. Night Owls to overflowing houses each night 3-4. This is a very clever variety show and the people are excellent. Morris' German comedy business was the best seen here for some time. Delam and Debrimont sing French and English opera most effectively. Julean's trapeze act is clever and daring. Jennings, one of the principal people, lives here, and he was greeted by old timers on every hand, and all turned out to bid him welcome.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): Casino Opera co. No. 2 played return engagements Jan. 31, presenting Erminie to a good audience in a splendid manner, much better than on their former engagement, when Miss Reed was too ill to appear, and the cast had to be changed necessarily weakening it. Miss Reed delighted the audience by her sweet singing in the title role, while Mr. Solomon made a hit with his "Dickey Bird" song. Entire co. deserves praise. Daniel A. Kelly in The Shadow Detective to a small house. Supporting co. only fair. Of the play there is but little to say and less to commend. It's not of the kind to take here.

ALTOONA.

Opera House (I. C. Krider, managers): Spenser's Little Tycoon Opera co. to packed house at large prices. This is the best Opera co. that ever stopped in this city, giving excellent satisfaction to a refined audience.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Scott and Mills' Chip o' the Old Block gave a fairly good show to well-filled house Jan. 30. Arthur Rehan's co. presented Love in Harness to good business 31. Harry Hotto and Clara Fisher Maeder, who took the characters of Mr. and Mrs. Jeremiah Joblots, are old favorites here and were well received. H. C. Miner's Zitka drew good house 1, the second appearance of the co. this season. The scenery is fine and the play interesting.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): Baldwin Theatre co. opened Jan. 30, one week to S.R.O. Reportoire The Danites, Two Orphans, Van, the Virginian, East Lynne, Emeralda and Under the Gaslight. The audiences were well pleased. The costumes were elegant. They were received nightly amidst applause; several recalls during the week.

READING.

Academy of Music (John D. Mishler, manager): Hanlons' Le Voyage en Suisse 3 4 to large house. The performance was fair. Erminie 14.

Grand Opera House (George M. Miller, manager): The Burke Dramatic co. in The Deacon to large house Jan 30. Ringgold Band concert 31; good house. Jennie Yeamans and co. in Our Jennie 3 4 to good houses Miss Yeamans' specialties are very superior and she was frequently encored. Fiske and Clayton's Tourists co. 9; C. O. D. 9-11. Mam'zelle 16-18.

BEAVER FALLS.

Sixth Avenue Theatre (C. W. Rohrkaste, manager): McNish, Johnson and Slavin gave finest minstrel performance ever witnessed in town to a large and fashionable audience. Mixed Pickles, with J. W. Polk in leading role on account of illness of Mr. Polk, pleased a large audience Jan. 30. Little Nugget 9; Spanish Troubadours 11; Frank Mayo 16.

Opera House (C. B. Foster, manager): Claire Scott and co., owing to counter attractions Jan. 30, did not have the large audience she deserved. The play, Mary Queen of Scots, as performed by the co., was very good. G. A. Gardner 21.

POTTSVILLE.

Academy of Music (W.W Mortimer, manager): Joseph J. Sullivan in Blackthorn 4 to fair business; first-class show. Maggie Mitchell next week in Lorle, the Artist's Daughter.

Item: May Duryea, who has been connected with the Star Opera for the last three years as prima donna, has severed her connection with that organization.

PHILIPSBURG.

Opera House (A. B. Herd, manager): Duncan Clark's Female Minstrels came Jan. 30 to a big male audience. Gorton's New Orleans Minstrels packed the house 2, giving general satisfaction. Daniel A. Kelly the latter part of this month in the Shadow Detective.

JOHNSTOWN.

Opera House (Weaver and Jordan, managers): Spenser's Little Tycoon Opera co. played to a $700 house. The costumes and stage settings were the finest ever seen here, and the performance gave the best of satisfaction. Charles A. Loder 10-11 and Louise Arnot 20-5.

Items: Mr. Spenser and wife were the guests of Dr. W. B. Lowman while in our city.—Pinafore will be produced here shortly by local talent.

YORK.

Opera House (B. C. Pentz, manager): That conglomeration of horse play, music and flimsy plot, Chip o' the Old Block to fair business Jan. 31. Scott and Mills and Ada Melrose very good. Rest of co. with one exception above average.

Park Theatre (Frank Sage, manager): Zitka, an exceptionally strong co, appeared at this house 3-4 to poor business. Every one deserves praise. But Mary Wheeler as Zitka Marsoff certainly carried off the palm. Her pretty face, graceful acting and articulation completely captivated the audience. Curtain calls frequent.

HANOVER.

Opera House (J. Percy Barnitz, manager): Zitka was greeted by a large and highly delighted audience 2. The co. in its entirety was exceedingly good. May Wheeler as Zitka Marsoff and Henry Talbot as Pierre Petrosky deserve special mention for their artistic work. E. P. Monroe, manager of the co., was one of the most pleasant gentlemen I have ever met. A special train from Gettysburg brought some 125 persons who attended the performance.

EASTON.

Opera House (W. M. Shultz, manager): Arthur Rehan's co. appeared in Nancy and Co. to a good house. The applause was generous Charles Dickens has booked to read here for 14, but the date was changed to give house to Erminie on that date.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Jennie Yeamans in Our Jennie, Jan. 31; good house; fair co. The songs of Miss Yeamans were pretty and well rendered. She received a number of encores. Arthur Rehan's co. in Nancy and Co., 2; very good business. One of the best companies ever seen here. The only criticism that could be made was the rapidity of some of the co. in speaking their lines. Mattie Vickers in Jacquine, under the management of J. W. Campbell, 4; large house notwithstanding the very unpleasant weather. Both Miss Vickers and Charles S. Rogers suffered from severe colds.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Hanlon Brothers in Le Voyage en Suisse, to good business, 1-2. Arthur Rehan's co. in Love in Harness with matinee, and Nancy and Co, 3-4, all to light houses. The co. deserved the best possible patronage.

PITTSTON.

Music Hall (W. D. Evans, manager): Mattie Vickers in Cherub, 6; large and well pleased house; Waite's Comedy co.; 13-18; Charles Ellis, 23-25.

TYRONE.

Conrad's Opera House (Fiske Conrad, proprietor): Spenser's Little Tycoon Opera co. played here to an excellent business and highly appreciative audience Jan. 31. The talent of the young ladies and instructors of the Birmingham Seminary, under the management of Professor Al. Grier, gave one of their celebrated musical entertainments 3 to an aristocratic and enthusiastic audience. Gorton's Minstrels entertained the usual good number of patrons of minstrelsy 4. They gave a neat and clean performance.

KITTANNING.

Opera House (Brown and Reynolds, managers): A crowded house greeted T. J. Farron's Soap Bubble 3. Miss Foster is a pleasing, bright and lively little soubrette, gaining favor with the auditors in her first appearance. Farron and Connelly are well deserving of special mention. Meeting 6-11; Hilarity 13; Moore and Vivian 15; Erminie 16; New Orleans Minstrels 20 and Muldoon's Picnic March 1.

Items: J. H. Dobbins, late of the Phillips Opera House, Richmond, Indiana, will go in advance of Farron's Soap Bubble co. from Pittsburgh, William Bowers retiring. This co. is preparing for a tour through California.—Harry L. Rawlins, who has been with Farron the past three seasons, having charge of the properties and playing the third bald head, expects to be at liberty 18.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, proprietor): Gillette's She, which was the attraction here the past week, drew large audiences during the entire engagement. It was beautifully mounted. Mr. Henry Aveling as Horace Holly was excellent. As Martin Brun Mr. Bowser was all that could be desired. Miss Laura Clement made a pretty She and sang very sweetly. The chorus was large and well trained. This week The Arabian Nights; 13-16, Lost in New York; 17-18, Tin Soldier.

Theatre Comique: A new departure commences here this Monday, two performances each day being given. The opening attractions are Pete McCoy, Patsy Kerrigar, the Tissotts, Lenton Brothers, the Two Welchs, Hanson and Hayman, the Healys, Stanton Sisters and Walter Wentworth.

Westminster Musee: The management here seems to have caught the public fancy as the house is always crowded.

Variety Museum: A radical change has been made here, commencing with the present week. Instead of one continuous performance being given there is to be two. The specialty co. upstairs and the opera co. downstairs.

WESTERLY.

Opera House (C. B. Bliven, manager): A Close Shave co., with Will T. Burnside, of this city, as author and star had a large audience Jan. 30. The play is fair and the co. an exceptionally good one. Daisy Stanwood is a very pretty girl and renders the star good support in the soubrette part of the comedy, under the able management of M. Harry Mann, the new manager. The co. meets with success.

SOUTH CAROLINA.

GREENVILLE.

Gilreath Opera House (B. T. Whitmire, manager): Wilson and Rankin's Minstrels to one of the largest houses of the season Good performance, Jan. 30. Boston Stars to small but thoroughly delighted audience; weather bad, 2-3.

Pinafore by amateurs of the city, under Mrs. P. H. Kennedy's management Jan. 28 to a full house. The music was good, but the acting showed want of training

TENNESSEE.

NASHVILLE.

The Vendome (J. O. Milsom, manager): Charlotte Thompson presented Jane Eyre, East Lynne and Drifting Clouds 2-4. Miss Thompson was good, as indeed she always is. Her support is much above the average; attendance light. Lotta 9-11, and The White Slave 13-15

The Grand (E. V. Anglim, manager): Lillian Lewis, supported by a good co., Jan 30-1, in Lena Despard and the New Magdalen to fair business. Lena Despard is a dramatization from the novel, As In a Looking-Glass, and the work of her leading man, Lawrence Marston. A little pruning and retouching will make it a strong play and one that will give Miss Lewis ample scope in which to display her talents as an emotional actress of decided merit. The piece was kindly received by the public and well spoken of by the local press. The Boy Tramp to fairly good houses 2-4. Augustin Neville as the Boy Tramp is decidedly the attraction of the piece. The houses, and especially the gallery, seemed to enjoy both play and co. Frank Frayne 6-11.

The Grand (E. V. Anglim, manager): Andrews' Michael Strogoff to fair business 3-4. This is decidedly the worst co. Mr. Andrews has ever sent here.

CLARKSVILLE.

Elder's Opera House (James T. Wood, manager): Lillian Lewis played The New Magdalen at matinee, and As In a Looking Glass at night Jan. 28. Miss Lewis has a capable support and the co. made a decided hit. Nellie Free did a small business in a three nights' engagement, beginning 30.

COLUMBIA.

Grand Opera House (Cal Morgan, manager): Charlotte Thompson to a good audience in Jane Eyre 1. Support good.

MEMPHIS.

New Memphis Theatre (Frank Gray, manager): This house has been closed this week owing to the Frank C. Bangs co. canceling their date, on account of its coming immediately after the Booth and Barrett engagement. Next week, Lotta 6-8; Bartholomew's Equine Paradox 9-11.

Items: J. St. Maur is in town in advance of Lotta.—The handsome Harry Hine is also here arranging for the appearance of Roland Reed 13-5 during the Mardi Gras celebration.—The Opera House at Helena, Ark., burned about a year ago, has been rebuilt and was opened by Patti Rosa 6.—Walker's Vaudeville is doing an immense business this week, owing no doubt to the closing of the New Memphis and is giving a first-class show.—Robinson's Museum is drawing well, with the curio-hall well filled and Humpty Dumpty Pantomime in the theatorium.

KNOXVILLE.

Staub's Theatre (Fritz Staub, proprietor): Rhea to a large and fashionable audience 2. Her costumes were really magnificent. Louis James and Marie Wainwright 4 in Virginius. In spite of the inclement weather they were welcomed by an extremely large and appreciative audience. The Mendelssohn Quintette 10.

TEXAS.

TEXARKANA.

Ghio's Opera House (J. E. Reilley, lessee and manager): F. C. Bangs in Francesca da Rimini to splendid business Jan. 25. Mrs. D. P. Bowers in Mary Stuart to good business 26. Her support was far above the average. The Gilbert-Huntley Comedy co. played to good houses with a nightly change of bill 30 4.

Item: Mr Reilley, our manager, has concluded to play no more attractions at advanced prices, and says all who do not wish to play at popular prices can skip his town. In consequence of this, Bangs and Mrs. Bowers drew good houses.

DALLAS.

Opera House (Greenwall and Son, managers): Edwin F. Mayo appeared Jan. 30 in Davy Crockett. His support is good throughout. The White Slave co played 1-2, to splendid houses, giving best of satisfaction. Next, Shadows of a Great City.

Item: The Lodge of Elks which was organized here last week, consists of about fifty of our best citizens.

WACO.

Garland Opera House (J. P. Garland, manager): Edwin F. Mayo, supported by Olga Verne and a superb co, appeared in Davy Crockett Jan. 27. The Crockett of Edwin Mayo is an interesting performance, but it does not bear comparison with the original. Olga Verne plays the part of Eleanor with dash and originality. She was the recipient of considerable applause. The White Slave co. played to a large audience 30. May Newman appeared in the title role to the satisfaction of every one present. Worthy of mention was the White Slave quartette.

Item: Davy Crockett was first produced in this city in 1877 with Frank Mayo as Davy Crockett, and Effie Ellsler as Eleanor Vaughn.

TOPEKA.

Grand Opera House (C. F. Kendall, proprietor): Salsbury's Troubadours in The Humming Bird Jan. 31. Every available inch of standing room was sold before the curtain rose, and every one in the vast audience voted it one of the best shows of the season, and far ahead of any former efforts of the Troubadours. A stock co. has been formed to work in at spare times during the balance of the season. It opened in Moths 6 11.

Crawford's Opera House (L. M. Crawford, manager): Gorman's Minstrels, made up of some of the old Haverly party, gave an excellent show Jan. 30, and fully justified all the advance promises made for them. Tom Keene, supported by an excellent cast, embracing Joseph Wheelock, Arthur Elliot, J. B. Curran, Constance Hamblin, Anna Boyle, and others equally as well-known, in Julius Cæsar, 31. The house was an unusually good one, and the performance more than merited the patronage.

FORT WORTH.

Opera House (George H. Dashwood, manager): Edwin Mayo in Davy Crockett Jan. 28, to fair house. White Slave 31, drew out nearly $600, which was flattering to the co. Wilson and Rankin 16; Booth and Barrett 18; Marie Prescott 22-3.

Item: Dallas Lodge No. 71, B. P. O. E., was instituted Jan. 28. This is the first Lodge of Elks in the State, and Dallas should feel proud of the distinction. New Orleans Lodge, No. 30, sent a delegation to put the boys through.

PARIS.

The Jennie Holman comb. opened a week's engagement at the Opera House Jan. 30, playing to crowded houses with good returns. Repertoire consisted of Divorce, Lady Audley's Secret, The Octoroon, Wife's Peril and Queena. Co. is good, and entertainments were a success.

HOUSTON.

Pillot's Opera House (Henry Greenwall and Son, managers): The White Slave Jan. 25, with matinee; magnificent business.

GALVESTON.

Tremont Opera House (Greenwall and Son, managers): Shadows of a Great City was given its first presentation in this city Jan 31-1. It can only be spoken of in terms of praise. There is not a character in the play, however unimportant, that is not rewarded with most skilfull treatment. Moreover, the drama is most magnificently mounted, not a foot of the house's scenery being used. In short, it is on the whole the most perfect performance of the season. Though individual mention is almost unfair, the whole cast being so efficient, special praise must be accorded to Annie Ward Tiffany, whose Biddy Ronan is the gem of the performance. Good business.

Items: The Booth-Barrett boom has already begun. The tragedians appear 13-14.—Owing to some mistake, the baggage of the Shadows of a Great City co. was sent to Houston, and only through quick work was forwarded from that place reaching here a short time before the performance.

SAN ANTONIO.

Grand Opera House (Ernest Rische, manager): The White Slave co., under the management of Harry Kennedy, played a very successful engagement of two nights and matinee Jan. 28-9. The play was well mounted and staged and the co. good and evenly balanced. It gave a very clean performance. This play is still a good drawing card. The manager reports a good business everywhere.

SHERMAN.

Sherman Opera House (W. A. Kinnan, manager): The presentation of The Humming Bird by Salsbury's Troubadours drew an immense house. Nelly McHenry was the recipient of one continuous round of applause. She certainly has no cause to complain of her reception. Mr. Frank B. Blair was received equally as well. The rest of the co. did what little was required of them in an acceptable way. Ethel Corlette has a very sweet, clear voice. The style in which she draws her breath is very disagreeable and she certainly should try to overcome this one deficit in her otherwise pleasing singing.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): Nellie Boyd Dramatic co. in Passion's Slave Jan 26; good house. Play and co. vile. Howard Athenæum co. 27-8 to splendid business. His co. of specialty artists are considered equal to anything ever seen here. From first to last there is something interesting. It would be useless to particularize.

Items: R. O. Gilroy, advance agent of Nellie Boyd co., died in this city Jan. 25. He came to the city suffering from a severe cold, which speedily developed into pneumonia. The remains were interred here.—Nell Burgess and co. have been resting a couple of days in this city.

VIRGINIA.

ROANOKE.

Opera House (Tennyson and Simpson, managers): Louise Arnot commenced a week's engagement Jan. 30, opening in A Celebrated Case with a change of bill nightly. Miss Arnot is a favorite here; people have been turned away every night; at the present writing (a) every seat for the remainder of her engagement is sold. Lizzie Evans 9. George S. Knight 21.

Items: Harry Wells joins the Arnot co. here as leader.—Your correspondent wishes to return thanks to Managers I. V. Strebig, of Arnot co., and C. W. Daniels, of Murphy co., for courtesies.—Speculators tried to secure the majority of the reserved seats for the last three nights of Miss Arnot's engagement, but the local managers succeeded in keeping them out and protecting their regular patrons.

NORFOLK.

Academy of Music (W. H. Sherwood, manager): John S. Murphy in Kerry Gow and Shaun Rhue did a fine business 1-2. Neither the star nor the co. can compare with Joseph Murphy and his co. in the presentation of these two old but always popular Irish comedies. James and Wainwright 10-11; National Opera co. 13-8.

Opera House (James Logan, manager): The Holywood Juvenile Opera co. did a good business last week. Show very weak. Hoop of Gold 6-11.

Item: Through the untiring energy of Manager W. H. Sherwood, of the Academy of Music, this city has been visited during the present season by nearly all of the leading attractions on the road, and as if to crown his efforts he now brings us the National Opera co.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): J. S. Murphy in Kerry Gow and Shaun Rhue appeared 30-31 to very good houses. Louis James and Marie Wainwright 8-9.

Academy of Music (Thomas G. Leath, manager): The National Opera co. in grand opera 13-15; Edmund Collier 16-17.

Opera House (James Logan, manager): The Holywood Family fills the week of 6-11.

Items: At a meeting of the Board of Governors of the Mozart Association the lease of J. K. Strasburger was annulled, and a contract was made with the manager of the Academy, Thomas Glenroy Leath, by which he continues in his position. A better selection could not have been made. He is the right man in the right place, and the Academy under his management will do far better than ever before. All contracts entered into by Mr. Strasburger will be carried out.—John W. Ransome has fully recovered from his late illness and now looks as "hearty as a buck."

WEST VIRGINIA.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): The Magic Talisman to light house and disappointed audience, 1. It was bad owing to such poor music by our home orchestra. The Nelson brothers were a good feature of the entertainment and received deserving applause. A Checkered Life 3 4, to good-sized audiences. The play is blood and thunder throughout, but the plot and many good situations make it a very interesting and amusing show. The co. is the average. Mr. Atkins and Miss Crolius are good. The cowboys' shooting was splendid, and Mike O'Brien (Clint Wilson) was always on deck to shoot or get shot. The cowboys attracted a great deal of notice on horseback about town.

Item: W. R. Hayden, wife and daughter were at the Talisman performance. Mr. Hayden is making advance arrangements for Barnum's early start this way in the Spring.

WHEELING.

Opera House (F. Riester, manager): Sallie Hinton made her first bow here at popular prices to very light business, 2-4. Highest Bidder, 13-14; Arthur Rehan's co., 17-18.

Grand Opera House (O. C. Genther, manager): Checkered Life co. Jan 30 1, with not much of an attempt at acting but a very free use of gunpowder which caught the gallery; moderate business. True Irish Hearts 2-4, presented by a very fair company headed by J. P. Sullivan; business good. Magnani-Siegrist co., 13-15; Mattie Vickers, 16-13.

WISCONSIN.

MILWAUKEE.

New Academy (Jacob Litt, manager): Adonis with its wealth of beautiful girls and magnificent costumes opened Jan. 30 and continued through the week to business that increased each night. Adonis was given here three years ago at Schlitz Park for two weeks, since which time several changes in cast and additional business are noticeable. Henry Dixey is a most clever burlesque artist and always pleases his audiences he was very seriously handicapped during this engagement, however, by a severe cold compelling him to cut his songs, which detracted from his performance very materially. Amelia Summerville as Rosetta was effectively awkward. The part is easily overdone but is handled by her with good judgment. Edith Maine as the goddess of art is not much of an actress, but possesses a fine soprano voice, and renders several songs very satisfactorily. Augusta Roche as the Duchess is good, and Herbert Gresham and George W. Howard are very acceptable in their respective roles. The Policeman's chorus, by six young comedians, is an attractive feature, and received several recalls each night.

Grand Opera House (E. G. Rodolf, manager): Sam'l of Posen 3. The piece has been made familiar here by M. B. Curtis, and Mr. Howard failed to give us anything new in the character. The co. is of only ordinary strength. Austin Bremen as the Dude dressed for the part with very poor judgement.

BELOIT.

Godwin's Opera House (Howard and Wilson, managers): The Drummer Boy of Shiloh under G. A. R. management went to fair house Jan. 31. Genevieve Rodgers' Dramatic co. four nights, 1-2. The best ten-cent co. we have ever had and the only one I ever saw that could sing. In Bubbles they caught the people greatly.

CANADA.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Large audience greeted Bunch of Keys co. Jan. 30, two nights. They are a bright and sparkling party, and the theatre resounded nightly with laughter and applause. The skit is a prime favorite in Toronto, as at every reappearance they play to big money. Their dramatic medicine is a sure cure to those afflicted with the "blues," as many an auditor will attest. Come again, you breezy fun makers, we will give you welcome. Janauschek filled in the last three nights 2-4 in Mary Stuart, Meg Merrilies and Mother and Son. She has been seen here before on several occasions, but did not leave as favorable an impression as on this occasion. It is hardly necessary to mention individual merit, as her support were all good. The matinee, Mother and Son, was packed from pit to dome. Kiralfy's Lagardere this week.

Toronto Opera House (Shaw and Jacobs, managers): Lights o'London has been produced here a great many times since the drama has been before the public; but they seem to twinkle more and more at each successive representation, for there have been few vacant seats any night or matinee during the week. The present co. excelled those of former representations. Business excellent. Wages of Sin this week.

Items: Association Hall could not accommodate any more than it did to hear Bill Nye on the 2. The Press Club entertained him at a banquet.—Al. Davidson, the popular treasurer of the Toronto Opera House, has been quite ill for the past two weeks, but is convalescing.—Hoodman Blind and Duff Opera co. in Dorothy is underlined at the Grand. The latter will draw big.—Eli Perkins is under an engagement to lecture here 15. Professionals will learn with regret that Mr. Van Wormer, of the Grand Pacific Hotel, has assigned.

BELLEVILLE

Opera House (H. Tammadge, manager): Professor Reynolds, mesmerist, did fairly good business Jan. 23 8. Harry Webber in Nip and Tuck came 30; poor house. Janauschek as Meg Merrilies had one of the best audiences of the season. With one or two exceptions the co. is a strong one, but owing to the execrable orchestra (local) the performance was cut short.

LONDON.

Grand Opera House (John H. Davidson, manager): Thatcher, Primrose and West's Minstrels appeared before the largest house of the season 2, the S. R. O. sign being displayed at 7 o'clock. Hundreds of people were turned away. This being the home of Mr. Primrose no more fitting tribute could be shown him. Mrs. Scott Siddons filled the house 3 with a very select audience to listen to her recitals, which were excellently rendered. Janauschek 10.

Item: Through the courtesy of the London South Toboggan Slide co., the members of T. P. and W.'s co. enjoyed a slide after the performance night of 2.

MONTREAL.

Academy of Music (Henry Thomas, manager): Frankie Kemble opened to a good-sized audience in Sybil Jan. 30. In it Miss Kemble displays her various accomplishments, and she is worthy of high praise for both her acting and singing. Lost in New York 6-11; Dorothy 13-18.

Theatre Royal (Sparrow and Jacobs, managers): Week of Jan. 30 Atkinson's Comedy co. in Peck's Bad Boy to good business. Master Harry Brooks as the Bad Boy and Susie Howard as Jimmy Duffy, his chum, were in great favor with the audience. Marie Heath deserves a special word of praise in the splendid way in which she made up and acted the part of Minnie Clay, the bad boy's girl. She looked the little miss to perfection. Zozo the Magic Queen 6 11; Nobody's Claim 13-18.

BROCKVILLE.

Opera House (Dan Derbyshire, manager): Harry Webber in Flint and Steel, to fair-sized house, 3. Play and co. bad.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

A. M. Palmer's Jim the Penman (Western co.): Pittsburg 6 11, Chicago 13-18, St. Paul 20-5, Minneapolis 27-March 3, Milwaukee 5 10.
A. M. Palmer's Jim the Penman (Eastern co.): Montgomery 8, Pensacola 9, Mobile 10-11, New Orleans 13-18, Houston, Tex., 20-1, Galveston 22-3, San Antonio 24-5, Austin 27.
A. M. Palmer's Jim the Penman (Special): Brooklyn, E. D., 6 11, Jersey City 13 18.
Ada Gray: Washington 13-18, Newark 20-5, Philadelphia 27 March 3.
Alone in London Co.: Philadelphia Feb. 6-11, N. Y. City 13-18.
A Night Off Co.: Atchison, Kas., 9, Leavenworth 10-11, Topeka 13 14, Wichita 15-16, Joplin, Mo., 17, Springfield 18, Memphis, Tenn., 20 2, Vicksburg, Miss., 23, Baton Rouge, La., 24-5, New Orleans 27-March 3.
Annie Pixley: Brooklyn, E. D., 6-11, N. Y. City 13-18.
A. R. Wilber Co.: Los Angeles, Cal., 6 11, Pasadena 13-18.
Agnes Herndon: St. Louis 6 11, Cincinnati 13-18.
Arthur Rehan's Co.: Pittsburg 6 11, Erie 13-14, Newcastle 15, Wheeling, W. Va., 16-18, Columbus, O., 20 2, Springfield 23-4, Dayton 25-6, St. Louis 27-March 3.
Atkinson-Cook Co.: Lancaster, Pa., 13, Harrisburg 20, Williamsport 27—one week each.
Alice Harrison: Philadelphia 13-18, Newark 20-5, Philadelphia 27-March 3.
Arabian Nights Co.: Providence 6 11.
Arabian Nights: Providence 6-11.
Around the World in Eighty Days: Wichita, Kas., 9 Kansas City, Mo., 10-11.
Atkinson's Jollities: Kalamazoo, Mich., 8 9, Grand Rapids 10-11.
Abbey's Uncle Tom Co.: San Francisco 6 11.
Booth-Barrett Co.: Galveston, Tex., 13-14, Houston 15, Dallas 16-17, Fort Worth 18, Waco 20, Austin 21, San Antonio 22 3, Los Angeles 27 9, San Francisco, March 5 24, San Jose 26, Stockton 27, Sacramento 28, Denver April 2, Omaha, Neb., 9-11.
Benj. Maginley: Toledo, O., 9-11, Detroit 13-18, Chicago 20 5.
Barry and Fay: St. Joseph, Mo. 10-11, Atchison, Kas., 13, Leavenworth 14, Lawrence 15, Kansas City 16-18.
Bunch of Keys: Springfield, O., 10, Chillicothe 11, Portsmouth 13, Lexington, Ky., 14, Frankfort 15, Louisville 16-18.
Beacon Lights: Cleveland 6-11, Chicago 13 18.
Baldwin Melville Co.: Jamestown, N. Y., 6-11.
Boy Tramp Co.: New Albany, Ind., 14 15, Edinburgh 16, Franklin 17, Frankfort 18; Kokomo 20, Peru 21, Logansport 22, Wabash 23, Anderson 24-5.
Boston Uncle Tom Co.: Washington, Pa., 10, Bellaire, O., 11, Steubenville 13, Wellsburg 14, Martinsburg, W. Va., 15.
C. Erin Verner: Philadelphia 6 11.
Chanfrau: Cincinnati 6-11, Pittsburg 13-18, Cleveland 20-5, Buffalo 27 March 3.
Clara Morris: Des Moines 8 9, Burlington 10 11, St. Louis 13-18, Kansas City 20-5.
Charlotte Thompson: Cincinnati 5 11, Indianapolis 13 14, Terre Haute, Ind., 15, Bloomington, Ill., 16, Peoria 17, Quincy 18, Kansas City, Mo., 20-5.
C. T. Ellis: Sandusky, O., 9, Elyria 10, Erie, Pa., 11, Bradford 13, Elmira, N. Y., 14, Wilmington, Del., 16-18, York, Pa., 20, Lancaster 21, Allentown 22 3.
Cold Day Co. (Perkins D. Fisher): Detroit 13-18, Grand Rapids 20 5.
Conrad the Corsair: N. Y. City Oct. 17—indef. run.
Chip o' the Old Block Co.: Chicago 6-11.
Cora Van Tassel: Aurora 11.
Checkered Life: Cincinnati 13-18, Louisville 20-5, Chicago 27-March 3, Milwaukee 5-10.
C. A. Loder: McKeesport, Pa., 9, Johnstown 10-11, Columbus, 20-5.
Close Shave Co.: Paterson 9-11.
Cattle King Co.: Syracuse 6-11.
Carrie Tutein: Cincinnati 6-11.
Daniel Boone Co.: Worcester, Mass., 9, Norwich, Ct., 10, New London 11, New Haven 13, Norwalk 14, Bridgeport 15, Hartford 16, Putnam 17, Webster 18.
Dion Boucicault: Providence 9 11, Attleboro 13, Milford 14, Newport 15, New Bedford, Mass. 16, Salem, 17, Waltham 18, Boston 20-March 3.
Denman Thompson: Buffalo, 6 11, Cleveland, 13-18, Cincinnati 20 25, Louisville, Ky., 27-March 3, St. Louis 5-10, Chicago 12 24, Detroit 26-31, Indianapolis April 7, Pittsburg, Pa., 9-4, Brooklyn 16 28, Boston 30-May 12.
Dowling Hasson Co.: Troy 6 11, Montreal 13-18.
Dalys' Upside Down: Carbondale, Pa., 9, Susquehanna 10, Oneonta, N. Y., 11, Boston 13-18, Brooklyn 20-5, N. Y. City 27-March 3, Philadelphia 5-10.
Dan'l Sully's Co.: Baltimore 6-11, Burlington, N. J., 13, Plainfield 14, Trenton 15, Elizabeth 16, Yonkers, N. Y., 17, Harlem 20 5.
Dan A. Kelly: Johnstown, Pa., 9, Altoona 10, Tyrone 11, Philadelphia 13 18, Baltimore 20 5, New York City March 5.
Dolores (Spectacle): Minneapolis 6-11.
Edwin Arden: Vincennes 9, Terre Haute 10 11, St. Louis, Mo., 13 18, Chicago, Ill., 20-5, Englewood 27, Joliet 28, Ottawa 29.
Evangeline: Baltimore 6-11.
Effie Ellsler: Denver 6-11, Leadville 13-4.
Edmund Collier: Washington 6-11, Norfolk, Va., 13 15, Richmond 16-18, Baltimore 20-5, Wilmington, Del., 27-March 3.
Eunice Goodrich: Lexington Feb. 6-11, New Albany 13-18, Henderson 20 5.
Edwin Mayo: New Orleans 6-11, Cincinnati 20-5, Baltimore 27-March 3, Washington 5-10.
Estelle Clayton: Geneva, N. Y., 9, Lyons 10, Canandaigua 11.
Ezra Kendall: Champaign, Ill., 9, Danville 10, Crawfordsville, Ind., 11, Chicago 13-18.
Floy Crowell: Warren, Pa., 6-11, Meadville, 13-18, Newcastle 20 5, Franklin 27-March 3.
Frank Daniels: Newark, N. J., 6-11.
Fanny Davenport: N. Y. City Feb. 27—indef. season.
Fantasma (Hanlons): St. Paul 6-11, Minneapolis 13-18.
Fred. Warde: Opelika, Ala., 9, Atlanta, 10-11, Montgomery 13, Selma 14, Birmingham 15-16 Meridian, Miss., 17, Jackson 18, Shreveport, La., 20, Marshall, Tex., 21, Tyler 22, Palestine 23, Houston 24-5, Galveston 27 8.
Francis Labadie: Warsaw, N. Y., 11, Buffalo 13 18.
Frank Mayo: Cincinnati 6-11, Chillicothe 13, Zanesville 14, E. Liverpool 15, Youngstown 17 18, Meadville, Pa., 21, Titusville 22, Bradford 23, Williamsport 25, N. Y. City 27—indef.
Frank Frayne: Nashville 6-11, Birmingham, Ala., 13-14, Montgomery 15, Mobile 17-18, New Orleans 20 5.
Florence Bindley: Wilmington, Del., 10 11, Brooklyn 13 18, N. Y. City 20 5.
Frank Jones' Si Perkins Co.: Chatham, Can., 9, Ypsilanti, Mich., 10, Ann Arbor 11, Kalamazoo 14, Fort Wayne, Ind., 15, Logansport 16, Lafayette 17, Kankakee, Ill., 18.
Frances Bishop: New Orleans Feb 6 11.
Frank S. Davidson Co.: Westminster, Md., 10, Waynesboro, Pa., 11, Chambersburg 13, Greencastle 14, Holly Springs 15, Gettysburg 16.
Felix Vincent Co.: Sioux City, Ia., 13-18.
Grismer-Davies Co.: Santa Ana 9, Pomona 10, Pasadena 11, Los Angeles 13 18.
Gray-Stephens Co.: Cleveland 6-11, Toledo 13-18, Detroit 20 5, Chicago 27-March 3.
George S. Knight: Brooklyn 6-11.
Graham-Earle Co.: Kendallville 6-11, Auburn 13-18, Wauseon, O., 20-5, Fostoria 27-March 3, Tiffin 5-10.
German Detective Co.: Martinsburg, W. Va., 9.
Golden Giant Co.: Muskegon, Mich., 9, Grand Rapids 10-11, Chicago 13 18.
Harbor Lights: Cleveland 6-11, Pittsburg 13-18, Philadelphia 20-March 3, N. Y. City 5.
Helen Blythe: Streator, Ill., 9, Ottawa 10, Creston, Ia., 11-13, St. Joseph, Mo., 14-15, Omaha, Neb., 16, Council Bluffs, Ia., 17-18.
Hardie-Von Leer Co.: Louisville 6-11, Cincinnati 13-18, Chicago 20-March 3.
Henry Irving: Boston 23-Feb. 18, N. Y. City 20.
Hoodman Blind Co.: Harlem 6-11, Toronto 13-18, Montreal 20-5, Boston 27-March 3.
Hole in the Ground Co.: Omaha 9 11, Denver 13-18.
Herne's Hearts of Oak: Paterson, N. J., 6-11.
Hattie Irving Comedy Co.: Ripon, Wis., 6-11.
Hoop of Gold Co.: Richmond, Va., 9-11.
Highest Bidder: Philadelphia 6-11, Cincinnati 20-5.
Held by the Enemy (Northern): Exeter, N. H., 9, Portsmouth 10, Lewiston, Me., 11, Bangor 13-14, Waterville 15, Bath 16, Portland 17-18, Providence 20-5.
Held by the Enemy (Southern): St. Louis 6-11, Cincinnati 20-5.
Henry E. Dixey: Milwaukee 6-11, Baltimore 13-18: Washington 20-5, Cleveland 27-9, Detroit March 1-3.
Hettie Bernard Chase: Brooklyn 6 11, New Haven 13-15, Middletown 16, Norwich 17, Willimantic 18.
Ida Van Courtland: Charlotte, Mich., 6 11, Ionia 13-18, Jackson 20-5, Ann Arbor 27-March 3.
Ivy Leaf Co.: Cheyenne, W. T., 9, San Francisco 13-18.
J. K. Emmet: Detroit 6-11.
John S. Clarke: Philadelphia, Dec. 26—indef. season.
Joseph Murphy: Indianapolis 9-11, St. Louis 13-18, Chicago 20 5, Adrian, Mich., 27, Toledo March 1 3, London, Ont., 6-7, Hamilton 8-10, Boston 12-17, Brooklyn 19-24.
James-Wainwright Co.: Richmond 8-9, Norfolk 10-11, Philadelphia 13-18, Lancaster 20, Reading 21, Wilkesbarre 22, Scranton 23, Washington 27-March 3.
James O'Neill's Monte Cristo (Fechter Version): Erie, Pa., 9, Bradford 10, Hornellsville, N. Y., 11, Philadelphia 13 18, N. Y. City 20 5, New Brunswick, N. J., 27, Plainfield 28, Elizabeth 29, Reading, Pa., March 1 3.
John A. Mackay: Buffalo 13-18.
James Connor Roach: Brooklyn 6 18.
Jennie Calef: Oil City, Pa., 10-11, Buffalo 20-5.
Julia Marlowe: Cincinnati 6-11.
Jessie Bonstelle: Tecumseh, Mich., 9, Adrian 10, Hudson 11, Hillsdale 14, Coldwater 15, Elkhart, Ind., 16, South Bend 17 18.
Jennie Kimball's Mam'zelle Co.: New Britain, Ct., 9, Hartford 10-11, Wilmington, Del., 13-15, Reading, Pa., 16 18, Washington 20 25.
Jennie Yeamans: Warren, O., 9, Mansfield 10, Sandusky 11, Columbus 13-18, Cleveland 27 March 3.
J. B. Polk: Cleveland 6-11, Cincinnati 13-18, Dayton 20, Piqua 21, Sidney 22, Lima 23, Findlay 24, Tiffin 25, Detroit 27-9.
Jennie Holman: Henderson, Feb. 6-11, Shreveport 13-18.
John Dillon: Chicago 6-11.
John S. Murphy: Rome, Ga., 9, Athens 10, Augusta 11, Macon 14, Atlanta 15-16, Montgomery, Ala., 17, Birmingham 18, Pensacola, Fla., 20-21, Mobile, Ala., 22, Vicksburg, Miss., 23-24.
Kate Castleton: Chicago 20-5.
Kiralfy's Around the World: St. Paul 6-11, Minneapolis 13-18, Milwaukee 20-5, Chicago 27-March 10.
Katie Putnam: Chicago 13-18.
Keep It Dark: Hudson, Mass., 10, Marlboro 11, Fitchburg 13, Holyoke 14, Chicopee 15, Salem 16, Gloucester 17, Haverhill 18, Chelsea 20, Lowell 21, Amesbury 22, Dover, N. H., 23, Portsmouth 24, Brockton, Mass., 25.
Kate Hart: McKeesport, Pa., 6-11.
Lizzie Evans: Kansas City, Mo., 6-11, Springfield 14 Helena, Ark., 15 16, Greenville, Miss., 17-18, New Orleans 20-5.
Lillian Lewis: Lexington 8 9, Frankfort 10-11, Mt. Sterling 13-14, Paris 15-16, Maysville 17-18, Cynthiana 20 1, Louisville 24-5.
Little Nugget: Beaver Falls, Pa., 9, Newcastle 10, Niles, O., 11, Oil City Pa., 13, Franklin 14-15, Titusville 16, Corry 17, Jamestown, N. Y., 18.
Lights o' London: New York City 6-11, Newark 13-18, Philadelphia 20 5, Baltimore 27-March 3.
Le Voyage en Suisse (Hanlons): Philadelphia 6 11.
Louise Arnot: Baltimore 6 11, Philadelphia 13 25.
Lotta: Nashville 9 11, Kansas City 13-18, St. Joseph 20 Atchison, Kas., 21, Leavenworth 22, Topeka 23-4, Wichita 25 Pueblo, Col., 27, Colorado Springs 28-1, Leadville March 1-3, Denver 5-10.
Lottie Church: Baton Rouge, La., 6 11.
Mme. Modjeska: N. Y. City 6-11, Orange, N. J., 13, Poughkeepsie, N. Y., 15, Troy 16, Albany 17-18.
Margaret Mather: Pittsburg, 13 18, Cleveland 20-5, Brooklyn 27-March 3.
Mme. Janauschek: St. Thomas 9, London 10, Chatham 11.
Mora Co.: Little Falls, N. Y., 6-11, Rome 13-18, Auburn 20-5.
Michael Strogoff (Keeshin's): Meridian, Miss., 9, Jackson 10, Vicksburg 11, New Orleans 13-18, Pensacola, Fla., 20.
Marion Fleming: Cincinnati Feb. 6-11, Chicago 13 18.
Mrs. James Brown Potter: Atlanta, Ga., 9, Columbus 10, Montgomery, Ala., 11 New Orleans 13 18, Mobile 20, Selma 21, Birmingham 27, Memphis 23-5.
Mrs. Langtry: Chicago 6-March 3, St. Louis 5 10, Memphis 12 14.
Mrs. D. P. Bowers: St. Louis 6 11.
Main Line: Buffalo Feb. 6-11, Brooklyn March 26-31, N. Y. City April 23-8.
Maggie Mitchell: Plainfield, N. J., 9, Orange 10, Yonkers, N. Y., 11, Brooklyn, E.D., 13-18, N. Y. City 20 5.
Mestayer-Vaughn Co.: N. Y. City 30-Feb. 11.
Muldoon's Picnic: Uniontown, Pa., 9, West Newtown 10, McKeesport 11.
Milton Nobles: Staunton, Va., Richmond 21, Norfolk 22, Danville 23, Lynchburg 24, Atlanta, Ga., 27-8 Chattanooga, Tenn., 29, Nashville March 1-3, Memphis 5 7, Huntsville 8, Chattanooga 9 10.
Moulton Co.: Fall River, Mass., 6 11, Springfield 13-18, Waterbury 20-5, New Bedford 27-March 3.
Mazulm: N. Y. City Jan. 9—indef. run.
Marie Prescott: Austin, Tex., 9 10, Temple 11, Waco 13 14, Denver 15, Sherman 16, Paris 17-18, Gainesville 20-1, Fort Worth 22-3, Dallas 24 5, Tyler 27, Shreveport, La., 28 9.
Monte Cristo (Benedict's): Sidney, O., 9, Wapakoneta 10, Lima 11, Findlay 13, Canton 14, Marion 15, Delaware 16, Galion 17, Mount Gilead 18, Wooster, O., 20, Alliance 21, Wellsville 22, Cadiz 23, Martin's Ferry 24, Steubenville 25, East Liverpool 27, New Lisbon 28, Niles 29.
Mattie Vickers: Sunbury, Pa., 10, Summitville 12, Washington 13, Belleaire, O., 14, Wheeling, W. Va., 16-18, Toledo, O., 25.
Murray and Murphy: Gloucester, Mass., 9, Salem 16, Chelsea 11, Portland, Me., 13, Lewiston 14, Bangor 15, Biddeford 18, South Framingham, Mass., 20.
Monte Cristo Co. (Lindon's): Valisca, Ia., 9 11, Creston 13-15, Osceola 16-18, Chariton 20-2, Indianola 23-5, Des Moines 27-March 3.
My Geraldine: New Orleans 13 18.
Monroe and Rice: St. Louis 6-11, Chicago 13-18, Aurora 20, Peoria 21, Lafayette, Ind., 22.
Michael Strogoff (Andrews'): Brooklyn 6-11.
Mestayer's Tourists: Lancaster, Pa., 9, York 10, Harrisburg 11, Paterson, N. J., 13 18, Baltimore 20-5.
May Blossom Co. (Adelman's): Milwaukee 6-11.
Moore-Vivian Co.: Bridgewater, Pa., 9, Beaver Falls 10, Rochester 11.
N. S. Wood: Brooklyn 6-11, N. Y. City 13-18.
Neil Burgess: Denver 6-11.
Natural Gas Co.: Chicago 13-18.
New Danites (McKee Rankin): Philadelphia 6-11.
Newton Beers (Lost in London): Selma, Ala., 9, Birmingham 10-11, Atlanta 13-14, Chattanooga 15 16, Lexington 17-18, Cincinnati 20-25, Chicago 27-March 4.
Nellie Walters: Stillwater, Minn., 13-14, Reading 15-16, Wabasha 17 18.
N. C. Goodwin: Boston 30-Feb. 11, N. Y. City 13-25.
Osbourne-Stockwell Co.: San Francisco Dec 5—indefinite season.
Oliver Byron: Lowell, Mass., 9, Chelsea 10, Lowell 11.
One of the Bravest: Paterson, N. J., 6 11.
Parlor Match Co.: Washington 6 11, Philadelphia 13-18, N. Y. City 20-5.
Patti Rosa: Hot Springs, Ark., 9-11, Texarkana 13, Marshall, Tex., 14, Tyler 15, Palestine 16, Galveston 17-18.
Peck's Bad Boy: Buffalo 6-11, Cleveland 13-18, Washington 20-5, Philadelphia 27 March 3.
Pete Baker: Burlington, Ia., 9, Keokuk 10, Quincy, Ill., 11, Kansas City 13-18.
Robert Downing: Petersburg, Va., 11.
Robert Mantell: Williamsport, Pa., 15.
Robson and Crane: N. Y. City Sept. 26—indefinite season.
Rhea: Clarksville, Tenn., 9, Hopkinsville Ky., 10-11, Owensboro 13, Henderson 14, Evansville, Ind., 15-16, Kansas City 20 5.
Run of Luck: St. Louis 6-11, Philadelphia 13-March 17.
Ranch 10 Co.: Louisville, Ky., 13-18, Cincinnati 20-5.
Roland Reed: Memphis, Tenn., 13-15, N. Y. City 27.
Richard Mansfield: Philadelphia 13-18.
Rag Baby: Wheeling, W. Va., 10 11.
Rose Osborne Co.: Jacksonville, Fla., 6-11, New Orleans 13-18.
Richard O'Gorman: Glens Falls, N. Y., 9, Burlington, Vt., 10, Barre 11, Montpelier 13, Keene 14, Belleport 15, Turner's Falls, Mass., 16, North Adams 17, Adams 18.
Salsbury's Troubadours: Chicago 6-11, Ann Arbor, Mich., 13, Toledo, O., 14, Sandusky 15, Cleveland 16 18, Pittsburg 20-5.
Silver King Co.: New York City 6-11, Boston, 13-18.
Shadows of a Great City: Ft. Worth, Tex., 8-9, Dallas 10 11, Hot Springs, Ark., 13, Little Rock 15, Memphis 16-18, Nashville 20-5.
Streets of New York: Mason City, Ia., 9, Rochester, Minn., 10, Mankato 11, St. Paul 13-18, Minneapolis 20 5.
Skipped by the Light of the Moon: Harrisburg, Pa., 9, Hagerstown, Md., 10, Frederick 11, Baltimore 13-18, Philadelphia 20-5, New York City 27-March 3, Paterson, N. J., 5 10, Hoboken 12-17, Newark 19-24.
Sol Smith Russell: Syracuse 9, Rochester 10 11, Elmira 13, Binghamton 14, Hornellsville 16, Bradford, Pa., 17, Erie 18.
Sam'l of Posen: Ottawa, Ill., 11, Joliet 15, Pullman 16, Streator 17, Bloomington 20, Danville 21, Mattoon 22, Decatur 23.
Sallie Hinton: Coshocton, O., 9-11, Newark 13-8, Mansfield 20-5, Wooster 27-March 3, Canton 5-10.
Still Alarm Co.: St. Paul 6 11, Minneapolis 13-18.
Taken from Life: Albany 13-8, Syracuse 20-5, Rochester 27 March 3, Troy 5 10.
Tony Denier: Albany 6 11.
Two Old Cronies Co.: Albany 9 11.
True Irish Hearts: Newark, O., 9, Bellaire, 10, Findlay 11, Hoboken 13-18 Brooklyn 20-5, N. Y. City 27-March 3.
The World Co.: Brockton, Mass., 9-10, Haverhill 11.
T. J. Farron: Pittsburg, Pa., 6-11, Niles, O., 13 Alliance 14, Akron 15, Bucyrus 16, Tiffin 17, Upper Sandusky 18.
Town Lots Co.: Chicago 6-11, Springfield 16, Canton 17, Keokuk, Ia., 18, Fort Madison 20, Ottumwa 21, Oskaloosa 22, Des Moines 23, Omaha 24 5.
T. J. Farron's Soap Bubble Co.: Pittsburg 6-11.
Tin Soldier Co.: Hartford, Ct., 13-15, Brockton, Mass., 16, Providence 17-18, Brooklyn 20-5, N. Y. City 27-March 3.
Under the Lash: Philadelphia 6-11.
Under the Gaslight: Seneca Falls, N. Y., 9, Ithaca 10-11, Paterson, N. J., 13-18, Baltimore 20 5.
Ullie Akerstrom: Waltham, Mass., 6 11, Chelsea 13-18, Haverhill 20 5, Gloucester 27-March 3, Milford 5 7.
Vernona Jarbeau: Chicago 27-March 3, Washington 5 10, Baltimore 12-17, Pittsburg 19-24, Philadelphia 26 31.
Webster-Brady Co.: Sacramento 9-12, Marysville 13-14, Chico 15 16, Red Bluff 17-18, Redding 20, Yreka 21 2, Ashland 23, Albany 24, Salem 25, Portland, 27 March 3.
W. J. Scanlan: Boston 6-11, Newport, R. I., 13, Taunton, Mass., 14, Salem 15, Lowell 16, Worcester 17-18, Lawrence 20, Brockton 21-2, Fall River 23, Lynn 24 5, Waltham 27, Haverhill 28, Manchester, N. H., 29, Keene March 1, Holyoke, Mass., 2, Springfield 3.
White Slave Co.: Little Rock, Ark., 9-10, Pine Bluff 11, Nashville, Tenn., 13-15, Paducah, Ky., 17, Cairo, Ill., 18, St. Louis 20 5, Louisville 27 9, Frankfort March 1, Lexington 2, Hamilton 3.
Winnett's Passion's Slave Co.: Richmond, Ind., 9, Middletown 10, London 11, Columbus, O., 13-18, Alliance 20, Akron 21-2, Warren 23.
Winnett's Great Wrong Co.: Rochester 6 11, Troy 13 18, Montreal 20-5, Toronto 27 March 3.
Wages of Sin: Toronto 6-11, Hamilton 13-14, St. Catharines 15, Utica, N. Y., 16-18, Hartford, Ct., 20-2.
Wessels' Dramatic Co.: Passadene, Cal., 8-9, San Bernardino 10 11, San Diego 13-15, Ligonia 18, Pomona 17.
Zitka: Newark 6-11, Baltimore 13-18.
Zozo: Montreal 6-11.

OPERA AND CONCERT COMPANIES.

Bostonians: Louisville 6-11, Columbus, O., 13-15, Chillicothe 16, Zanesville 17, Steubenville 18, Baltimore 20 5, Washington 27-March 3.
Bennett-Moulton Opera Co. A: Springfield, O., 6 11.
Bennett Moulton Opera Co. No. 1: Shenandoah, Pa., 9 11.
Bennett-Moulton Opera Co.: Hartford, Ct., 6 11.
Bensberg Opera Co.: Springfield, Ill., 9, Mattoon 10, Decatur 11, Champaign 13, Peoria 16-17, Bloomington 18, Streator 20, Elgin 21.
Conried-Hermann Opera Co.: San Francisco 13-March 3, Los Angeles March 12 17.
Carleton Opera Co.: Los Angeles, Cal., 6-11, Salt Lake 14 17.
Casino Erminie Co.: Wilkesbarre, Pa., 9, Easton 13, Reading 14, Wilmington, Del., 15, Norristown, Pa., 16, York 17, Harrisburg 18, Trenton, N. J., 20, New Brunswick 21, Bridgeport, Ct., 22, New Haven 23 5.
Duff Opera Co.: Boston 30-Feb 11.
Emma Abbott Opera Co.: Savannah, Ga., 6-11, Jacksonville Feb. 13-18, Charleston, S. C., 20-5.
Foster's Ideal Opera Co.: N. Y. City 16 Feb. 11.
Fifth Avenue Opera Co.: Lexington, Ky., 10, New Orleans 13 18.
Kimball-Corinne Opera Co.: New York City Jan. 30—indefinite.
Little Tycoon Opera Co. (Spenser's): Detroit 9-11, Louisville 13 15.
Mme. Fry's Concert Co.: Clinton, N. Y., 9, Hamilton 10, Oxford 11.
Mendelssohn Quintette Club: Rome, Ga., 9, Knoxville Tenn., 10 13, Chattanooga 14-21, Birmingham, Ala., 22-29.
McCaull Opera Co.: Philadelphia 30-Feb. 18.
National Opera Co.: Baltimore 9-11, Richmond, Va., 13-15, Petersburg 16, Norfolk 17-18, Washington, 19-25, New York 27-March 31.
Noss Family: Mishawaka, Ind., 9, South Bend 10 11.
Rhinehart Opera Co.: Somerville, N. J., 6-11, Providence, R. I., 13-March 3.
Starr Opera Co.: Lock Haven, Pa., 6-11, Hollidaysburg 13 14, Indiana 15, Gallitzin 16, Butler 17 18, Oil City 20-5, Toledo, O., 27-March 3.
Till Family Concert Co.: Staunton, Pa., 10.
Wilbur Comic Opera Co.: Baltimore 13-18.

MINSTRELS.

Gorman Brothers': Monmouth, Ill., 9, Peoria 10, Bloomington 11, Decatur 13, Danville 14.
Haverly's: Erie, Pa., 9, Bradford 10, Hornellsville, N. Y., 11, Philadelphia 13 18.
Haverly's (Southern): Los Angeles, Cal., 13-18.
Hennessy Brothers': E. Weymouth, Mass., 9, Quincy 10-11, Foxboro 13, Medford 14, Stoughton 15, Newburyport 16 8.
Hi Henry's: East Douglass, Mass., 10, Franklin 11, Willimantic, Ct., 13, New London 14.
Hicks-Sawyer: Detroit 6-11, Adrian 13, Fostoria, O., 14 Tiffin 15, Defiance 16.
McIntyre-Heath: Jacksonville, Fla., 10 11.
McNish, Johnson and Slavin's: Zenia, O., 9, Dayton 10, Richmond, Ind., 11, Lima, O., 14, Toledo 15, Detroit 16 8, Bay City 20, Saginaw 21.
San Francisco: Trenton, N. J., 9 11.
T. P. W.: N. Y. City Feb. 6 11.
Wilson-Rankin: Vicksburg, Miss., 11, Shreveport, La., 13, Marshall, Tex., 14, Ft. Worth 16, Sherman 17, Honey Grove 18, Ft. Smith, Ark., 20.

VARIETY COMPANIES.

Australian Novelty Co.: Chicago 30-Feb. 11, Indianapolis 13-18, Cincinnati 20 5, Pittsburg 27-March 3, Baltimore 5 10.
Dale Brothers: Greensburg, Pa., 9-10, Braddock 13-15.
Emily Soldene: Louisville 6-11.
Early Birds: Cincinnati 6-11, Louisville 13 18.
Gus Hill's Co.: N. Y. City 13-March 3.
Howard Athenæum Co. (Western): Pueblo, Col., 10 11, Omaha 13 14, Lincoln 15-16.
Harry Williams' Co.: New Haven 6-11, Boston 13 18.
Hyde's Specialty Co.: Philadelphia 6-11, Baltimore 13-18.
Kennells: Newark 6-11.
Lily Clay's Co.: Providence 6-11.
Marinelli's Comedians: N. Y. City 6-25.
Magnani-Siegrist Co.: Washington 6-11, Wheeling W. Va., 13-15.
Miaco's Co.: St. Louis 6-11.
Night Owls: Buffalo 6-11, Brooklyn 13-18, Newark 20 5.
Pat Rooney: Louisville 6-11.
Rentz-Santley Co.: Philadelphia 13-18.
Reilly-Wood Co.: Brooklyn 6-11, Newark 13-18, Washington 20-25, Baltimore 27-March 3.
Sheffer-Blakely: Pittsburg 6-11, Cincinnati 13-18.

MISCELLANEOUS.

Andress' Carnival: Lynchburg, Va., 6-11.
Bristol's Equescurriculum: Charleston, S. C., 6-11, Augusta, Ga., 13-18, Savannah 20-5, Jacksonville, Fla., 27-March 3.
Herrmann: Jersey City 6-11, N. Y. City 13-25, Brooklyn 27-March 3.
Hurlburt's Equines: Cortland, N. Y., 13-14, Auburn 15-18.
Kellar: Chattanooga, Tenn., 9, Knoxville 13-14, Nashville 15-17.

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Good News.

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London News and Gossip.

LONDON, Jan. 26.

An avalanche of pantomimes, burlesques, sketches and other holiday entertainments has lately descended upon the head of your faithful Gawain with such violence as to render it impossible for him to give his undivided attention to the NEW YORK MIRROR in which his (the f. G.'s) soul delights. But even if he could have sent his usual letter with his accustomed regularity and dispatch, what could he have said about pantomimes, burlesques and such-like vanities which would have had any interest for gentle readers 3,000 and odd miles from the village in which he writes. Having now settled down, however, into comparative calm, he hastens to renew his somewhat interrupted acquaintance with you, oh, Editor Fiske, and with your ever-increasing circle of readers.

* * *

Since the holiday entertainments above alluded to got well under way certain managers have put forth more or less new ventures in the shape of drama, comedy, comedietta, farce, and what not. The latest of the principal ventures in this connection was the production at the Vaudeville a few nights ago of Robert Buchanan and Harriet Jay's "improbable" comedy Fascination. Of the story and general details of Fascination I gave you some account when the piece was first tried on the matinee dog during Miss Jay's brief tenancy of the Novelty Theatre. You will, perhaps, remember that although I found some good points in this piece I could not see any money—unless it were made more consistent. Four months have elapsed since Fascination's trial trip and now here it is again, with little or no alteration. Therefore I am again constrained to say that I don't see much chance for it. The fair Harriet (a fine figure of a woman) once more plays cleverly and with great go as the aristocratic young lady who disguises herself as a male masher in order to watch her lover's proceedings at a notorious West-end house, where the female guests are no better than they should be, if so good. H. B. Conway assumes the character of Lord Islay, originally sustained by Henry Neville, but makes little out of it, whereas Neville made much. The inevitable comic clergyman is now played by Thomas Thorne, who shows some humor, but is not nearly so funny as his predecessor, Edward Righton. Royce Carleton, who made such a hit here as Blifil in Sophia, now fails as a foreign adventurer. Barring Miss Vane, who plays with great power as the naughty, fascinating siren, and Fred. Thorne, who is very comical as a doddering old duke, the rest of the cast is not up to the Novelty form.

* * *

I observe that Henry A. Jones' Heart of Hearts, which was withdrawn from the Vaudeville after sixty-seven nights' run, in order to make way for Fascination, has been produced in your city. I also observe that the play has been heralded by copious quotations from the pen warfare which has been going on between Paul Meritt and Jones as to whether Jones did or did not "convey" Heart of Hearts (which is a drawing-room comedy) from Meritt's powdery and gory melodrama, The King of Diamonds. *I* can see no resemblance between the plays—but no more on that head. All I wish to point out is that the subject seems to act upon Meritt as King Charles' head did upon Mr. Dick—so much so that Meritt has broken out in a fresh place, to wit: the "Era Almanac for 1888," in which he tells a story about a play of his being stolen from him when he was a schoolboy with shining morning face—and a very comical story it is. I may here say that the said almanac is even better than hitherto. If, as many assert, the *Era* should be described as the Actor's Bible, the "Era Almanac" certainly deserves to be called a concordance, without which no theatrical gentleman's library can be considered complete.

* * *

The Golden Ladder, as made by George R. Sims and Wilson Barrett (managers, you know, are getting more and more anxious to see their names on play-bills as authors), is drawing at the Globe vast pits and galleries. The stallites, however, do not show up with that unanimity that could be desired, perhaps because they are not built that way. It is a strong drama albeit, perhaps with too much of the tearful stop—moreover it is well played all round. Barrett, who seems to always long for the legitimate put up Hamlet at a by-matinee a day or two ago, and, of course, appeared as the moody Dane. With the exception of a few points here and there, his Hamlet is rather of the melo-dramatic than of the tragic order. Still there are some who swear by it. I am not one of these, I hold, however, that in melodrama Barrett is like Captain Cuttle's watch, "equaled by few and excelled by none."

* * *

Richard Henry's melodramatic burlesque, Frankenstein, which was produced almost in dumb show, owing principally to a storm created by pittites, whose seating accommodation had been encroached upon by the stalls, has come up smiling, and has ever since drawn tremendous audiences to the Gaiety. The ever-merry Nellie Farren, the versatile Fred. Leslie, and that rising comedian, E. J. Lannen, are here seen at their best, and enthusiasm prevails nightly.

* * *

Intelligence has reached me from your side to the effect that the Anglo-American Attraction Agency (which is run by H. S. Taylor, of your city, and John Cobbe of ours) has just completed arrangements for the Gaiety company with Monte Cristo, Miss Esmeralda, etc., to do a twenty-three weeks' tour in the States.

* * *

The 500th performance of Dorothy in London looms in the near future. After the performance it will be celebrated at the Marlborough Rooms (which was once the Polytechnic) with much midnight dancing, drinking, and other high jinking. Dorothy is still going so strong and well that the long-talked-of Waldemar, by W. Fullerton, Maurice Barrymore and Beattie Kingston, and almost the equally-conversed-about opera, Marjorie, by Walter Slaughter, Louis Clifton and J. J. Dilley, seem farther off than ever.

* * *

H. J. Leslie, who is Dorothy's runner, has just accepted a tender for the building of the new theatre, the Lyric, on Shaftesbury avenue. It is to cost £50 000, and is to be ready by the end of September.

* * *

At the Criterion on Monday there was produced a comedietta called Why Women Weep—author's name not given. It deals with several cross purposes between a pair of married couples, and notwithstanding its lack of plot was found fairly amusing. Upon the same evening the character of Lottie in The Two Roses (at this house) was undertaken by that charming little red-headed actress, Rose Norreys, who is, I believe, an American born. Miss Norrey's took the part in place of little Annie Hughes, who had to go to the Adelphi to play in The Bells of Haslemere, in place of Helen Forsyth, who retires, pro tem., for domestic reasons of an interesting nature.

* * *

For some time past efforts have been made in various directions to establish in London a new high-class concert hall on a scale commensurate with modern requirements. There is no doubt that these are now far and away in front of the accommodation which St. James' Hall can give them, and the Albert Hall is such a *very* big thing of its kind that it in various ways falls short of the ideal aimed at by those musical and other philantropists, who, while scheming to do good to their musical and other brethren, have also a lively desire to make a bit for themselves in the process. Not long ago Langham Place was talked of as the site of the great concert-hall of the future, and an attempt was made to float a company to provide the wherewithal. Among the advantages of location claimed by its promoters was proximity to the Langham Hotel, but somehow or other even this inducement failed to fetch the investing public, and the scheme fell flat as the flattest of flounders and incontinently fizzled out. About this time it was an open secret in musical circles that old Ambrose Austin, the enterprising manager of the St. James' Hall Company, and a large shareholder therein, had become somewhat dissatisfied with the existing condition of arrangements and contemplated utilizing his experience and capital in another direction. Soon after this the project was mooted for turning Her Majesty's Theatre into a vast concert-hall or series of concert-halls, and rumor pointed to Mr. Austin as the managing director of the company that was to be formed to carry out this plan. At the outset the scheme seemed particularly rosy, and many shrewd speculators were overcome with anxiety to have the first sampling of the supposed good thing. As the weeks rolled by, however, difficulties rolled in. To begin with, there were the "renters" and stall-holders of the old theatre to reckon with, and the most important of these, a well-known speculator in theatrical and musical undertakings, was rumored to be standing out for terms which Austin and company considered preposterous. Then it was found that the Crown lease under which the theatre is now held would expire at a very early date, and that the Crown's representatives either would not or could not see their way to granting a renewal. Finally it was asserted with some show of authority that the Postmaster-General had long had his official eye on this white elephant of an opera house, and was gasping to turn it into the big district office which this part of London has so long needed. Up to Saturday night there were hopes, however, that the Crown, the Postmaster General, and the "renters" might all be induced to listen to reason; but at the negotiations which took place on Monday afternoon no satisfactory arrangement was come to, and matters remain for the present at their previous deadlock.

Meanwhile another scheme which has been talked of (off and on) for the past four years has again come to the front, and the upshot of the coming was that on Tuesday morning there was issued the prospectus of the National Concert Hall, (limited), with a capital of £150 000 in 30 000 shares of £5 each. This company has been formed to erect a concert-hall to seat 4 000 persons, with orchestral accommodation for 700 performers, a minor hall with subsidiary suites of rooms, a big restaurant and all manner of other things, for full particulars of which readers are usually referred to small bills. The buildings are to be commenced immediately, and it is intended that the hall shall be ready for occupation next Autumn. The directors reckon that they will be able to pay 8 per cent., and if the statements made in their prospectus are even moderately well within the bounds of accuracy there seems no reason to believe that they will be out in their reckoning. The site which these promoters have secured is, from at least one point of view, unrivaled, as it is within a few yards of the Victoria stations of the Metropolitan District, Brighton and Chatham and Dover Railways, from each and all of which it is proposed to construct a subway connecting them with the hall and restaurant—thus giving a direct approach under cover from any station in London on the whole system of the underground railways. Only those who know to how large an extent the theatres and concert rooms depend for patronage upon the well-to do residents of the London suburbs, will realize the full significance of this fact. It is, indeed, the very strongest card which the promoters can play. The Prince of Wales' manager, Henry T. Leslie (who lately came over to New York to produce Dorothy, is one or the directors; and Mitchell—of the Royal Library—is another. Both these men have the reputation of knowing their business.

* * *

At Old Drury, Puss in Boots continues in full blast to the tune of twelve shows a week. What with these and the half-dozen or so of provincial theatres which he is now running, Augustus Harris might reasonably be supposed to have his hands nearly if not quite full. Like Alexander, however, he sighs for fresh worlds to conquer—or shall I say that, like the doll in the Lowther Arcade, of which Fred. Leslie used to sing, he pines for higher society? Whichever way you put it the result comes to this—videlicet, namely, that is to say, that Harris has taken Covent Garden Theatre for a two months' season of Italian opera, which is to commence in the middle of May. The legal arrangements to this end were completed on Saturday. Harris is to give four performances a week, and if one may believe what he and his retinue say, the prospects of the season are extremely brilliant. It is said that subscriptions have been taken up with unprecedented eagerness and that promises are now in hand for the whole of the boxes on the grand and pit tiers. There is a rumor going round—possibly owing to the failure of the concert hall negotiations above mentioned—to the effect that a syndicate is in formation, or is already formed, with a view to the performance at Her Majesty's Theatre of French, German and Italian opera. Up to now, however, it seems probable that this year there will be only one king in the musical Brentford—and that he will reign under the name of Harris.

* * *

The sufferers by the burning of the Islington Grand are in a fair way to have their sufferings alleviated. Many benefit performances have been given in their behalf, and not far short of £3 000 has already been subscribed. The biggest thing in the benefit line yet organized for these unfortunate artists was the performance at the Lyceum Theatre on Tuesday afternoon, which realized over £400. Your and our Mary Anderson kindly placed the theatre at the Fund's disposal, and would have shed the light of her own gracious countenance upon her admiring slaves if circumstances had permitted—but they didn't, more's the pity. All the same, however, the show was both fine and large, and the house was filled from floor to ceiling. Geraldine Ulmar, in a selection from The Mikado, was one of the bright particular stars of the afternoon. Mrs. John Wood as Mrs. Merridew in My Milliner's Bill was another, only more so; and when Arthur Cecil introduced the customary gag, "Ah! they haven't got many like her on the stage nowadays," the house rose with one accord and roared its hearty approval of the sentiment. Another item, very much to the taste of the audience was the selection from A Midsummer Night's Dream, wherein the doleful tragedy of Pyramus and Thisbe was enacted by Edward Terry, Lionel Brough, Charles Collette, H. Kemble, W. T. Hill, and little Righton. But it was a good show all round, and well worth the double prices which were charged for it, to say nothing of "the sacred cause of charity."

* * *

This (Thursday) afternoon Helen Barry is playing at the Vaudeville good old Cax's drama, which was called in your nation The Fatal Letter, but which Miss Barry for some inscrutable reason prefers to call The Esmonds of Virginia.

* * *

To-night Messieurs the critics are invited to the Strand to sample the new comic opera, Babette, composed by Gustave Michiels, who is known outside his native heath, which its other name is France, as the composer of a cafe chantant ditty that Henry Pettitt Englished for the Great Macdermott under the inspiring title of "You're always sure to catch 'em with a w'st, w'st, w'st." The book of Babette is by one Mosenthal, who has been largely assisted by Alfred Murray, who was aforetime ghost to H. B. Farnie. In this piece Lydia Thompson will make her first appearance at the Strand since her management of that theatre.

* * *

To morrow (Friday) there is to be produced at a Prince of Wales' matinee an adaption of Daudet's L'Artesienne. The English version is called The Love That Kills, and is by Mr. Joycelyn Brandon.

* * *

On Saturday night the old Olympic success, The Ticket of Leave Man, will be put on for a few weeks in place of Held by the Enemy, which has been played at that house since Christmas Eve.

GAWAIN.

He's Somebody's Darling Now.

There is an industrious pedestrian who traverses the rural highways of Westchester County, in all weathers and at all seasons, painting Scriptural quotations in red and blue on wayside rocks, fences and—when dogs and shot-guns are not too prevalent—henneries and barns. This nomadic gentleman's only auxiliaries are an endless supply of paint and gall; the former furnished by a Young Men's Christian Association, the latter by his progenitors. The stranger who drives through this adjacent section, on reaching a rickety bridge or skirting an ominous ditch, is certain to be confronted with such cheering observations, in crimson capitals, as "Repent, or go to Hell;" "Believe, or be Damned," etc. But the pastoral missionary's favorite legend, judging from the frequency of its reiteration, is the assurance that "Salvation is Free to All."

Had we hitherto cherished any doubts on this point, they are all dissipated now, for from far-off Dakota comes confirmatory intelligence. We are thoroughly convinced, extraordinary as it may at first appear, that there is hope even for the Editor of the professional organ. This pleasing news will unquestionably excite a delightful expectancy among the wicked constituency that we wickedly represent, for if we are led to believe that we may some fine day be writing angelic editorials in a celestial sanctum, why should not our theatrical readers be equally favored and privileged to patronize heavenly news-stands and read their MIRROR regularly in the musical *entr'actes?*

A few weeks ago THE MIRROR published the tribulations of Manager Seeley, of the Opera House at Wahpeton, Dakota. It told how that gentleman was distressed by the circulation, among his townsmen, of a so-called religious tract on the evils of theatre-going. It gave the text of this document, which was designated as "Union Handbill, Number 42," wherein it appeared that the theatre was the ante-room of the saloon, the gambling-hell, the brothel, and all the other fragrant institutions which its publishers—the Woman's Temperance Union—had located in the immediate neighborhood of this good, old-fashioned, orthodox place of amusement. The disseminators of this handbill, Mr. Seeley wrote, were a Rev. Mr. Taylor and his lieutenant, described as "a cowboy brand plucked from the burning."

We have received, in response, a long and characteristic letter from the Brand, whose name is Heltz. He proves to be a very fiery Brand, indeed. Feeling that the communication is too good to be wasted and knowing that our readers are always ready to appreciate the best that can be offered to them we have concluded, after prayer and meditation, to give it publicity. The letter carries a stray spark from the Brand on its envelope in the form of the heavily underscored injunction: "*Sinner, turn to God!*" Thus runs the saved cowboy's reply:

WAHPETON, Dak., Feb. 8, 1888

Editor New York Mirror:

SIR:—was very much amused while reading the article of "*Mr. Seely.*" You see I am the saved cowboy that the *blessed Lord* has been useing in makeing it hot and striking terror to all evil doers. I have but the one desire and that it to do the will of my Father in Heaven. I dare to stand on the promises of the Holy Spirit. I fear neither *man* or DEVIL. and you and Mr. Seely can cloak the theatre all you want. and if the handbill No. 42 was not true why should he notice it. . if you throw a Club into a pack of dogs. the one that gets hit always yelps! Oh praise the Lord for No. 42. and you my sinner friend, must about fall if you ever expect to get to heaven perhaps you think you are all right with your Morality, but it won't save you. you have sin enough in you to damn you forever. O turn before you burn perhaps you say not to-day. well Gods spirit wont always strive with you. and some day you will awake with the bitter remores of being on Hell, side of a fixed gulp there to become the guest of the devil and damned forever—oh friend as one who loves you quit your sinful ways and turn to God—so when you come to the terminers of Life you can look back over a life well spent. I know what sin is. Nineteen years spent in licentiousness—drunkeness. &c &, but Glory be to God, when I came to him on the 4th day of July 1886 and asked him to take the swear the hate the lust, the drink out make me a child of His. Bless His Holy *Name* He did it and Oh what a change 19 months lacking 5 days—I have not had a desire for the things I Once loved. I hate them and am doing all in my power by the help of the Lord to lead others into the blessed way, and then for 17 years I never wrote to Mother. I did not know whether she was alive or not for I wrote to no one and no one wrote to me. I had the name on the brim of my hat Nobodys Darling for so low in sin no one cared for me, so after I was converted I wrote to Mother where she lived when I ran away in '69. she had moved but the letter found her—and Oh what Joy it brought to her heart. then I got a letter stateing all these years I have prayed for you, and on the 25 of June they had special prayer for God to hunt me out and convert me. she did want to hear from her boy. before she closed her eyes in death. was that prayer answered—oh verily for on the 4th of July I was converted, when mother was praying on the 25th of June I was working on a ranch. I felt something prompting me to go to Iowa. I could not find any pease. so I went to Storm Lake Iowa and dropped in to a tent meeting and was saved. Every one who knows anything of my past life say I am a Marvel of Grace. I have attended over 900 meetings, made over 8,000 calls from house to house, urging people to repent distributed over 300 thousand *tracts*, and bless the Lord have seen over one hundred saloons wiped out of existence in the field God led me to labor in. Oh! Hallelujah, it's glorious. Oh, yes, I have met with persecutions, been kicked out of Saloons, been hammered, spit on and threatened, have had orders to leave town or take the Medecine prepared for me but glory be to God none of these things move me. I know in whom I have trusted. I never flinched while fighting for the devil and be as brave for Christ. If you wish to read all my Experience send 35 cents to Rev. B. S. Taylor, Wahpeton, for a copy of *Holy Fire*, with portraits of B. S. Taylor and the Band, and friends I shall place you on my roll of names in the Prayer Alliance, and remember me every noon I am in my Closet praying for you, so with all Christian Love, I remain yours

Happy in the Way,
C. W. HELTZ,
The Saved Cowboy.

If the Saved Cowboy has the sort of regard for truth that we naturally associate with marvels of grace, he was pretty busy during the 213 days following his miraculous conversion. According to his own showing he has every day attended four meetings, made personal calls upon thirty-eight sinners, distributed 1,408 tracts, besides seeing a saloon wiped out almost every other day. Substracting the hours taken up by sleep, meals, persecution, and writing camp-meeting letters to the papers it will be readily admitted that the grass hasn't had much time to grow under his evangelical feet.

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"Only to lean on thy shoulder," etc.

With lots of "etc." In this paper I am going to try to give some genuine "boney-fidey" advice. Many girls will at once cry, "To arms!" I shall, presently.

If you are thin, yet like the divine Sara, blessed with a well-proportioned skeleton, accept your slenderness as a fact, and rejoice in it. If you are thin and badly made beside, you have work to do before you think of dresses.

Angles that nature made can be softened by your wear; those made by your own awkwardness must be removed.

If your elbows are prominent, and your arms deplorable, not only because nature made them so, but because you "stick them out," institute a severe course of training and get control of the unruly members. Also, if you have that unfortunate affliction a "flat back"—making you guiltless of a curve from end to end of your spinal column—get to work and cultivate a curve. Look at pictures, statues, well-made women; study the line they have down the back. Get before a glass and practice that line till you get it just as near as your anatomy will permit. Rejoice in my assurance that more bad figures—figures with awkward lines—are the result of awkward pose and carriage than of a defect in the skeleton. A woman who has mastered her elbows and attained that magic spinal curve which implies well-poised shoulders and hips is fairly safer, if she dresses properly, beside any number of pretty, dumpling girls or even statuesque beauties like Urquart, though I wouldn't exactly go standing around with an Urquart to set me off if I were you.

Having done all you can by patience, practice and prayer, if it helps you with your lines, proceed to eliminate from your wardrobe as far as possible all gowns of the conventional cut. Let your dresses fit the back closely to below the waist; let them fall from the throat in front. Modify this to suit occasion and convenience, but the rule is a good one to keep in mind. If the line from under the arms down over the hip is good let the stuff fall closely there, fitted by a cest or cord. Almost any of Sara the divine's dresses show clever use of this line and the back curve. The kerchief crossed in front will be becoming, especially if your neck is long. If it isn't, have the kerchief effect only in front.

Gowns with the Directoire waist in front, or with the loose folds held in place by straps crossed in front, as the Roman maids used to do in the blessed toga days, will modify the loose front charmingly. If you just simply *can't* get the required line down your back, affect the Directoire back to your gowns, or the Watteau, or else—and I hate to say it—pad. Only beware of a conventional bustle under any but a conventional gown.

Now, "to arms!" Sleeves are hard to manage; sleeves puffed from the shoulder are so likely to give or add to a square look, though they hide a thin upper arm. Close-fitting under sleeves, with full cuff about the hand and a loose sleeve overfalling from just below the shoulder, if one is "square," are safe, and have saved many a gesture from awkwardness. If your elbow isn't in the right place, have the outer sleeve close to just above where the elbow ought to be, then either let it widen in leg-of-mutton fashion over a soft puffed undersleeve, or fall in a loose ruffle over a close under sleeve, or end in a puff which shall reach below the out-of-place elbow and meet a lower cuff-like, close sleeve. Only in this last you mustn't carry your arm crooked.

If your ball-dress is to costume a character too conventional for fancy sleeves, and if as before the elbow is all wrong, and you have that long, lean, hungry upper-arm—which is calculated, as you think, to draw tears from a stone, and which probably would, if you were foolish enough to let the stone see it—wear very long gloves, whether it's the fashion or not. Either pin them under the arm, pushing them down on the upper side, that an effort to cover the arms may not be construed into having a mark or something on them; or let the ribbon by which you can tie the under cap of your short sleeves make a bow just where your arm needs roundness on one side, and tie your fan by a long ribbon in the same place on the other side.

Oh! there are more ways than one of killing a cat! If your neck is long and ropy, your chest "like a wash-board," (as a girl said to me yesterday,) and your shoulders aggressive, simply don't show all this. Do not yield to conventionality at the cost of making yourself unpleasant to the eyes you should charm. The regular evening dress is evidently intended to display the beauty which is a little more than skin deep. If such is not yours, don't distress people by uncovering the hard fact, and be too clever to simply modify the regulation dress by filling in with tulle, etc.; no need to call attention to the necessity upon you for covering up. Wear something different entirely—a waist made only as high as a corset neck and shoulders loosely swathed in some thin material striped with heavier stuff. Let the stripes cross the figure horizontally or diagonally, the ends gathered into a scarf to pass to the waist and fall below. Believe me, you can accomplish something charming if you will try patiently and intelligently.

When closer filling in front seems to be needed use the coat and vest styles—double-breasted pockets, buttons crossing from shoulder to side, continental coat fashion with wide turn-back collars and ruffled shirt-front; Marguerite dress with the band to which the muslin yoke is fastened passing over the breast line rather high and under the arms. Any device that shall present this horizontal line across the figure gives breadth, and if passed under the arms does not give a square look to the shoulders.

Dresses with ruff coming down to meet the stiff Elizabethan stomacher, which ends below the waist, a point made by the meeting of two puffs which have passed around the figure high in the back and over the hips, with a full skirt, and big puffed sleeves so conventionalize the figure that any amount of beauty can be imagined beneath. Queen Bess knew that if the natural lines were bad it was wise to destroy them entirely by conventional ones. The toga fashion can be made to do the same thing, only the artificial lines are beautiful because they are made by untrammelled drapery.

The high ruff of which I have spoken was indeed an achievement, and it "took-up" a long neck, emphasized the setting of the head and broke the possibly bad shoulder-line. When it opened in front it softened the outline of the throat, gave length to a short neck, breadth to the chest, and a stately background for the head. Oh! Queen Bess was clever! So on, right through different phases of fashion, every apparently grotesque fancy has been the invention of some clever feminine brain to conceal a personal defect or pronounce a charm.

A woman may be badly formed except for shoulders, neck and arms. The "Directoire" dress, cut low, will conceal the one fact and call attention to the other. The "hoop-skirt" will add to view a tiny, round waist, and conceal the ugly results of lacing to secure this charm.

The "Grecian bend" was funny; but some girl knew that if all the other girls did that nobody could tell who had a curve down their back and who hadn't. The "swellback" was the result of some woman's ambitious desire to retain the conventional dress and yet betray curves which up to that time only girls who wore tights had displayed. Just look through a history of fashion; get at the motive behind each grotesque fancy, and if the device will be of use to you seize it, adapt it, use it as did the clever woman who invented it.

Above all, don't despair because many are more blessed than you. It is not so surely the beautiful woman who attracts as she who catches the eye by being different from the rest, and holds it by making that difference pleasing. Beside such a woman the pretty, plump, conventional one is very likely to degenerate into commonplace. Believe me, any feminine human with a clear head and a woman's heart can make herself charming.

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Mr. Warren's original songs, "Vesper Bells" and "Papa, Sweet Mamma and Me" received several encores.—*St. Louis Globe Democrat.*

The scenes between Norah (Mrs. Harry Bloodgood) and Teddy Cregan (Mr. Charles Warren) are very amusing, and the songs that they sing extremely entertaining.—*New Orleans Times-Democrat, Nov. 1.*

Charles Warren as Teddy Cregan and Mrs. Harry Bloodgood as Norah Brophy sang several beautiful songs, and the divertissement was the pleasant portion of the drama. *Columbus (O.) Journal, Nov. 18.*

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JAMES OWEN O'CONNOR.

APPEARING IN SHAKESPEARE'S GREAT PLAY IN THE PRESENCE OF TREMENDOUS ODDS---THE PERFORMANCE.

[*DAILY STANDARD, SYRACUSE, N. Y., JAN. 22, 1888.*]

James Owen O'Connor played *Hamlet* last night, and the impersonation in many respects was more tremendous in dynamic qualities than his *Shylock* of the night before. He was again suffering from serious disadvantages, the place of his leading-man and leading-lady not yet having been filled. William Stafford, whom he had announced as the Ghost, and Laertes for last evening's performance, did not arrive, but those characters were assumed by very extraordinary artists. The conception of the Ghost was characteristic of the ingenuity and universal versatility of O'Connor's company. It was played by Mr. ——, with a rich, ghastly voice. A green upholstered arm-chair served as the throne around which the fierce light of the genius of O'Connor. [No scenery in the hall.]

The great O'Connor has seldom been greater than he was last night, and the audience was quick to discover the absolutely unparalleled and dazzling brilliancy of his rendition of Shakespeare's most wonderful and most mysterious character. Indeed it may be said without danger of contradiction that O'Connor's *Hamlet* is a *creation*. He discovers in the part possibilities that Shakespeare himself probably never dreamt of, or at least that never have been presented to an American audience within the knowledge of the oldest playgoer in Syracuse. Perhaps O'Connor as *Hamlet* does not display quite as much colossal power as his *Shylock* affords him an opportunity for exhibiting, but in delicacy and intensity of passion, in refinement of fury, in compression of pathos, in horrible heart-burstings and magnificent explosions of soul, O'Connor's *Hamlet* is matchless in either hemisphere. It goes immeasurably ahead of everything in the line of *Hamlets* that America has ever produced. In fact, nothing resembling it has been witnessed, in the opinion of good judges, anywhere or at any time. O'Connor's acting has a distinctive charm of its own under any conditions, but the audience went into ecstatic raptures over its fruition in *Hamlet* last evening. Loud cheers and boisterous yells supplemented the usual applause, and the gallery gods lost control of themselves completely. The distinguished tragedian had frequent occasion to reprove the kids upstairs for their boisterousness.

These words were flung into a speech so adroitly that even the bard would have admitted their aptness, and not chafed at the liberty the artist took with the text. The stinging emphasis of the words, "'Twas caviere to the general," was powerfully strong, and was not lost in effectiveness.

During the last two acts the audience was in a continual uproar, and several of the actors themselves shook with irrepressible emotion. Despite these interruptions and hundreds as aggravating, O'Connor's transcendent gifts soared into the glare of the electric lamps and made them dim by comparison. The majesty of his art stalked bravely over all obstacles and left him the commanding figure of past and present histrionism.

During one of the waits O'Connor came before the curtain and recited a sad poem, between the several verses of which the orchestra played. This addition to the bill was in response to a written request handed to him over the footlights while he was reciting the famous soliloquy. He read it before going on, and was courteous enough to bow to those who asked the favor.

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